

THE MUSICAL TIMES

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Midsummer Term begins Thursday, May 3. Entrance examination
therefor, Monday, April 30, at 3.
Licenship Examination Syllabus is now ready.

Prospectus, Entry Forms, and all information may be obtained from
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Half-Term begins June 18.

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The Midsummer F.R.C.O. Examination commences on July 16, 1900.
Paper Work on July 17. The Solo-playing tests are: *Fantasia in F minor*, Mozart ("Organ Compositions," edited by Best, No. 24, Novello & Co., and "Cecilia," Augener & Co.); *Concert Fantasia*, Op. 1, A. Freyer (Novello & Co., Augener & Co., edited by Best); *Air with variations and Final Fugato*, H. Smart (Novello & Co.).

The A.R.C.O. Examination commences on July 23. Paper Work
on July 24.

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Toccata in F (Orchestrated by Esser) .. . Bach.
Song—"Che farò" ("Orfeo") .. . Gluck.

Miss CLARA BUTT.

Symphonic Prelude—"Le Sang des Crépuscules" .. . Percy Pitt.
(First time of performance.)

Scène et Air d'Opéphile—"A vos jeux" ("Hamlet," Act IV.) .. . Thomas.

Miss LILLIAN BLAUVELT.

Symphony, No. 6, in B minor ("Pathétique") .. . Tchaikowsky.
Song—"My heart is weary" .. . Goring Thomas.

Miss CLARA BUTT.

Aria—"Trahir Vincent" ("Mireille") .. . Gounod.
Miss LILLIAN BLAUVELT.

Prelude and Closing Scene ("Parfaill") .. . Wagner.

TUESDAY AFTERNOON, MAY 1, at 3. (Conductor, M. Chevillard.)

Overture—"Egmont" .. . Beethoven.

Symphonic Poem—"Sur la mer lointaine" .. . Léon Moreau.

(First performance in England.)

Song—"Non mi dir" ("Don Giovanni") .. . Mozart.

Madame ALBANI.

Symphony, No. 3, in E flat ("Eroica") .. . Beethoven.

Recit, and Air—"Sweet Bird" .. . Handel.

Madame ALBANI.

Prelude ("Lohengrin") .. . Wagner.

Overture—"Carnaval Romain" .. . Berlioz.

WEDNESDAY EVENING, MAY 2, at 8. (Conductor, M. Chevillard.)

Overture—"Manfred" .. . Schumann.

Rapsodie Sicilienne .. . Ch. Silver.

(First performance in England.)

Violin Concerto in D minor, No. 2, Op. 44 .. . Max Bruch.

Mons. YSAVE.

Symphony, No. 7, in A .. . Beethoven.

Violin Solo—"Chaconne in D minor" .. . Bach.

Overture—"Thalaba the Destroyer" .. . Wagner.

THURSDAY AFTERNOON, MAY 3, at 3. (Conductor, Mr. Wood.)

Overture—"Tragic" .. . Brahms.

Overture—"Hiawatha" .. . Culeridge-Taylor.

(First performance in London.)

Violin Concerto, No. 4 .. . Vieuxtemps.

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Symphony, No. 8, in F .. . Beethoven.

Ballade for Violin and Orchestra .. . Percy Pitt.

Overture—"Tristan" .. . Wagner.

(a) Trauermarsch ("Götterdämmerung") .. . Wagner.

(b) Overture—"Die Meistersinger" .. . Wagner.

FRIDAY EVENING, MAY 4, at 8. (Conductor, Mr. Wood.)

Overture—"Der Freischütz" .. . Weber.

Scena—"Ah! Perfido" .. . Beethoven.

Madame BLANCHE MARCHESI.

Orchestral Poem—"Thalaba the Destroyer" .. . Granville Bantock.

Suite—"Casse-Noisette" .. . Tchaikowsky.

Symphony, No. 5, in C minor .. . Beethoven.

Chanson de Scozzone ("Ascanio") .. . Saint-Saëns.

Madame BLANCHE MARCHESI.

Overture—"Tannhäuser" .. . Wagner.

SATURDAY AFTERNOON, MAY 5, at 3. (Conductor, M. Chevillard.)

Overture—"Leonora, No. 3" .. . Beethoven.

Symphonic Poem—"Le Chêne et le Roseau" .. . Chevillard.

(First performance in England.)

Song—"Der Hirt auf dem Felsen" .. . Schubert.

Miss LILLIAN BLAUVELT.

Symphony in B minor ("Unfinished") .. . Schubert.

Song—"Voci di Primavera" .. . Johann Strauss.

Miss LILLIAN BLAUVELT.

Symphonic Poem—"Le Rouet d'Orphale" .. . Saint-Saëns.

(a) Forest Murmurs ("Siegfried") .. . Wagner.

(b) Ride of the Valkyries ("Die Walküre") .. . Wagner.

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These papers will be found most valuable and useful, and for the kind permission to make use of them the author desires to express his most sincere obligations to Sir L. J. Grant, Bart., B.A.; Professor Necks, Mus. Doc.; Edward J. Chadfield, Esq.; and C. K. Hodgson, Esq., B.A.

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"THE SEASONS" (HAYDN).—NEWCASTLE AND GATESHEAD CHORAL UNION.—"In the bass solos Mr. Charles Knowles was uniformly excellent, the recit, and air descriptive of the Sportsman in Autumn being given by him with great power, and he was recalled three times for it."—"Newcastle Daily Journal," March 28, 1900.

"Mr. Charles Knowles sang the solos in splendid style, and was particularly successful in 'With joy the impatient husbandman' and 'Behold along the dewy grass,' which latter was one of the finest items of the evening."—"Musical Standard," April 7, 1900.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of the late Dr. Samuel Sebastian Wesley, taken about 1872, four years before his death; and an Anthem for Whit-Sunday, entitled "Our Blest Redeemer," by the Rev. E. Vine Hall.

SAMUEL SEBASTIAN WESLEY.

THE name of Wesley is honoured wherever the English language is spoken. In the realm of English Church Music it shines with a peculiar brightness undimmed by the ravages of time, and, in the words of Carlyle, "not as a kindled lamp only, but rather as a natural luminary shining by the gift of heaven." The man who could conceive a masterpiece such as "The Wilderness," and was able to enrich the Church song of the common people with a hymn-tune like "Aurelia," is no ordinary mortal. Thus it has come to pass that not only in the stately cathedrals of this fair land of ours, but in innumerable churches and chapels of Great Britain, Greater Britain, and the United States of America, the strains of Samuel Sebastian Wesley have touched the hearts and uplifted the souls of countless worshippers of all sections of the Christian Church.

FORBEARS.

Biographers of the musician-Wesleys have hitherto dwelt upon the illustrious members of collateral branches of the family. But it sufficeth us to break off one branch of the Wesley genealogical tree, and set it—relieved of its twigs—before our readers. Here it is:

Rev. Samuel Wesley,
Rector of Epworth, Lincolnshire
(1662—1735).

Rev. John Wesley
(1703—1791).

Rev. Charles Wesley
(1707—1788).

Samuel Wesley
(1766—1837).

Samuel Sebastian Wesley
(1810—1876).

The first of the above Wesleys was the father of two very eminent sons: (1) John Wesley, the founder of "The Society of the People called Methodists"—better known as "Wesleyans"—whose religious zeal has spread even unto the uttermost parts of the earth, and (2) Charles Wesley, the hymn writer—he is

said to have written 6,500 hymns—whose name will long be preserved from the shades of oblivion by such well-beloved lyrics as "Jesus, Lover of my soul," and "Hark! the herald angels sing." The second son of Charles, named Samuel after his grandfather, was not only a really great musician, but, as the Scotch folk would say, "a man o' pairts." Moreover, was he not the great propagandist of the music of John Sebastian Bach in this country? Those who have any doubt upon that subject may be invited to peruse a series of articles on "Bach's music in England," which appeared in this journal from September to December, 1896. The son of "Old Sam" Wesley, as he came to be called, forms the subject of this biographical sketch. Truly a goodly company of forbears, and any believer in the saying that "genius skips a generation," may derive what satisfaction he can from the above pedigreeic fact.

Samuel Sebastian Wesley, son of Samuel Wesley, was born in London, August 14, 1810. He was named Sebastian after his father's revered idol, John Sebastian Bach. Letters from "Old Sam" containing such expressions as "little boy blue," "Sammy sixpence," furnish proof that the boy was a great favourite with his father.

A CHAPEL ROYAL CHORISTER.

Young Sam was reared in an atmosphere of music. He received his earliest instruction from his father, though he was undoubtedly more or less self-taught. "I had been brought up by my father with great views," he wrote in his sixtieth year, "and little doings disgust me. I mean by little doings, *little* musical compositions." The statement that he was educated at Christ's Hospital (the Blue-coat School) is not confirmed by the records of that charity. Moreover, an "old Blue," in the person of the late Mr. Frederick Cox, C.C. (born in 1809), had no recollection of a schoolfellow named Wesley, and his (Mr. Cox's) father was a personal friend of the Rev. Charles Wesley. Master Sam is stated to have become one of the Children of the Chapel Royal in 1819. There are records of the admittance of the Gentlemen of the Chapel at that time, but not of the Children, therefore this date cannot be verified. Wesley, as one of the Children, would come under the tender mercies of Mr. William Hawes, the Almoner, with whom, at his residence, 7, Adelphi Terrace, Strand, he probably lived. Like Dr. Hopkins in later years, young Wesley was undoubtedly made to do extra duty at St. Paul's Cathedral, Mr. Hawes being also Almoner of the St. Paul's choristers.

BRIGHTON AND ROSSINI.

Wesley being a good solo boy, was one of the chosen few who went to Brighton week by week to sing in the private chapel of the Pavilion on Sundays during the sojourn of His

Majesty King George IV. at his marine abode. One of the earliest appearances of Wesley's name in print is to be found in the *Morning Post* of March 11 and 17, 1823, under the Court News from Brighton. Wesley was then twelve years of age.

Master Wesley, from His Majesty's Choir at the Royal Chapel, St. James's, took the soprano and leading parts in the anthem, &c., with sweet and divine effect.

Master Wesley was included in the new choir.

But a still more interesting reference is contained in the same journal of December 30, 1823:—

The soprano of Master Wesley was remarkably clear; his shake was open, his every intonation distinct and correct. The King's Band, with Mr. Attwood at the organ, were on duty.

The anthem was "O Lord, our Governor," but the name of its composer is not stated. On that occasion Rossini was on a visit to the First Gentleman in Europe, and at a concert on the following (Monday) evening, young Wesley was a fellow performer with the composer of "Il Barbiere." The King was so pleased with the boy's singing at the chapel services that he presented him with a gold watch. In a typically boyish letter to his mother Master Sam thus refers to his habiliments:—

Dear Mother,

I write to let you know that I am going to Brighton next Saturday week, so I hope you will let me have a new coat, as this is to (!) small. Let me know if you will let me have it by Michelmore. Don't forget to send my box and those wooden things. . . . I hope you will send me word about the coat, as I should not like to go in the same one as I did last year. Mind you send those bits of wood out of the Catherine wheels.

I remain, your affectionate son,

S. S. WESLEY.

Mrs. Wesley, Euston Street, Euston Square (near the plumbers and glaziers), New Road.

In a letter to his father, in addressing which he imitates the characteristic flourish of "Old Sam's" signature, he says: "I have not seen the Bandit yet. I should be very glad if I should never see him again." There is no clue as to the identity of this "Bandit."

FIRST ORGAN APPOINTMENT AT THE AGE OF FIFTEEN.

In 1826 (not 1827, as is always stated) Wesley, aged fifteen, obtained his first organ appointment. A little note, bearing the post-mark date "March 25, 1826," written to Mr. Emett, a friend of the family, thus records the fact:—

Dear Sir,

I write to let you know I have been appointed organist of St. James's Chapel, Hampstead Road. My father goes to Cambridge on Monday. I hope Mrs. Emett and your daughters are well. Pray come and see us soon.

S. WESLEY.

On January 12, 1829, Wesley was elected, by open vestry, organist of the Parish Church of

St. Giles's, Camberwell. There were twelve candidates, and although so very young—eighteen years of age—he was "decidedly superior to the others." He had a distinguished brother-organist close by in the person of Thomas Adams (the W. T. Best of his day), who was organist of the neighbouring church of St. George's, Camberwell. In the same year, probably upon the death of Benjamin Jacob, Wesley became organist of St. John's Church, Waterloo Road. Unfortunately there are no records in existence which would throw light upon Wesley's appointment to, or connection with this church. The same tale has to be told in regard to Hampton Church, to the organistship of which Wesley is said to have been appointed in "1830." But as the church was then being rebuilt, and was not re-opened till September 1, 1831, the latter date is probably more correct. The tradition is that Wesley was attracted to Hampton (where he was probably Sunday evening organist only) because of the fishing prospects which the quiet Thames-side village afforded. Writing to Mr. W. H. Blanch, author of "Ye Parish of Camberwell" (1875), on November 25, 1874, Wesley gives the following piece of autobiographical information:—

"I made a mistake when I said I held the organ posts at Camberwell, St. John's, Waterloo Road, and Hampton simultaneously. Hampstead Road Chapel was my first post after leaving the Chapel Royal choir as a boy; but I held Camberwell and Hampton together for some time, having resigned St. John's, Waterloo Road, and the Hampstead Road Chapel, there being a fuss about my holding three posts together."

THEATRICAL EXPERIENCES.

Thus we have traced Wesley's organ appointments up to his Hereford period. One or two incidents of his last years in London—1829-1832—must now be recorded. First, the curious and generally unknown fact that at one time Samuel Sebastian Wesley conducted a theatre band! One of several playbills (kindly placed at our disposal by Mr. Burnham Horner) furnishes the necessary information:—

THEATRE ROYAL, ENGLISH OPERA HOUSE, STRAND
[now the Lyceum Theatre].

This Evening, Monday, June 29, 1829, will be presented a Comick Opera, the music from the masterly compositions of MOZART, called TIT FOR TAT, or the tables turned! altered and adapted from the COSI FAN TUTTE.

The whole of the musick arranged and produced under the superintendence of MR. HAWES. The choruses conducted by MR. S. WESLEY, JUN.

Wesley not only conducted the choruses, but his name appears in a list of the band, thus: "Pianoforte, Mr. S. Wesley, Jun.," therefore he practically conducted the "comick

opera." Three years later—on July 30, 1832, and three weeks after Wesley was elected organist of Hereford Cathedral—this "English Opera Company," then at the Royal Olympic Theatre, Newcastle Street, Strand, produced "a new Melo-drama, called the *Dilosk Gatherer, or Eagle's Nest* [written by Fitzball]. The vocal music selected by Mr. Hawes. The Melodramatick music by Mr. S. S. Wesley!" The *Theatrical Observer*, in a notice of the play, said: "Messrs. Hawes and S. S. Wesley claim the honour of composing the music; but, to our thinking, it is scarcely to the reputation of either of those gentlemen." Notwithstanding this adverse criticism, it would be extremely interesting to see a specimen of Wesley's "Melo-dramatick music." In later years he told a favourite pupil that it was the great ambition of his life to write a comic opera!

For three successive seasons, 1830-1832, Wesley was organist at the Lenten oratorios (so-called) given at Drury Lane Theatre under Sir Henry Bishop's conductorship. On one of these occasions—March 30, 1832—a "new quartette, *Benedictus*," composed by S. S. Wesley, was performed.

"GOD SAVE THE QUEEN" VARIATIONS.

In regard to other incidents of his ante-Cathedral career, we find that Samuel Sebastian accompanied his father to Bristol in October, 1829, for the re-opening of the organ in St. Mary Redcliffe church, after its rebuilding by Mr. Vowles. The elder Wesley was announced as "The celebrated extempore Fuguist and Editor of the works of the Immortal Sebastian Bach." Young Sam not only played a duet on the organ with his father, but wrote his masterly variations on "God save the Queen" for that organ re-opening. The *Bristol Gazette* of October 8, 1829, thus eulogistically records the event:—

The great praise of Mr. W. and his able and interesting Son, who occasionally accompanied him in a Duet, and gave also *God save the King*, with variations of his own composition, is, that to that powerful instrument, the Organ, they have far beyond their peers,

"Enlarged the former narrow bounds
And added length to solemn sounds."

In September, 1830, the *Harmonicon*, the only musical journal of the day, contained a short waltz, of which the following is the opening strain:—

WALTZ

Composed and presented to the *Harmonicon*

By S. SEB. WESLEY.

FISHING IN THE COMMERCIAL DOCKS.

A fishing ticket, admitting "Mr. S. S. Wesley" to the piscatorial privileges of the Commercial Docks, from June 9 to December 31, 1830, is extant, which shows that Wesley pursued his rod-and-line hobby even in London. But the fishes have doubtless long ago taken their departure from the Commercial Docks! At this time he composed a somewhat remarkable "Air with variations, in E," for the pianoforte. The theme is the quintessence of melody, and the variations, by no means easy to play, are exceedingly ingenious and highly interesting. The piece is dedicated to J. B. Cramer, of whom Wesley, who was an excellent pianoforte

player, may have been a pianoforte pupil. An anthem, "O God, whose nature and property," "sung at St. Paul's Cathedral and Westminster," and reviewed in the *Harmonicon* of September, 1831, was the presage of those alpine-like compositions with which the name of Wesley is so worthily associated.

ORGANIST OF HEREFORD CATHEDRAL.

Thus far we have endeavoured to gather up the threads of Wesley's early career—the first twenty-two years of his life—which was spent in his native London. With the year 1832 he entered upon that Cathedral life which came to be a period of storm and stress to him for

nearly forty years. He had almost attained the age of twenty-two when he became organist of Hereford Cathedral. The Chapter books thus record his appointment:—

1832. July 10. Mr. WESLEY, the organist of Hampton Church, near London, was elected to succeed Dr. WHITFIELD as organist of this cathedral at a salary of fifty-two pounds (and eight pounds paid by the custos and vicars) and the addition of forty pounds to take place after the decease of Dr. Whitfield.

At the time of his appointment the Cathedral organ was undergoing important alterations at the hands of Messrs. Bishop and Son. Through the kindness of that Firm we are enabled to give from their books particulars of these alterations, &c.:—

1832. September 11 and October 12. Key pedals from CC, two octaves. New Swell from 4-ft. C to F, with Open, Stopd., Principal, Trumpet, and Hautboy. Choir action altered to form a bass. Steady wind. Coupler Sw. to G. O. 12th, Tierce, rank six. GG added to Bass, and D E F to Treble in Choir and Great. Re-voicing. New pedal action. Clarabella, Cremona, from F. New keys, three sets. 14 pedal pipes from CCC to meet GG and F at top.

Wesley seems to have arrived at Hereford in October, 1832. From a letter to his mother in London we get some glimpses of his solitary life in the Cathedral city:—

I have taken comfortable lodgings near the Cathedral for the present. I think it probable that soon I shall be allowed rooms in the College here. I should then have to get furniture. I find that much teaching may be had within fifteen miles of Hereford. I should of course have been better pleased to have lived quietly, without this tiresome and degrading occupation. The salary at the Cathedral is, however, insufficient. . . . I must hire or keep a horse when I commence, as the pupils live many miles away and apart. I shall not do any duty at the Cathedral until the sixth of November. The organ is being enlarged considerably. My payment will however be the same; I am therefore glad of the liberty. If I can afford it I think of going a short distance into Wales. . . .

Hawes, Atkins, etc., have been down here giving a concert at which I played a pianoforte and violin duet with Loder of Bath. We got on tolerably well, but I hate playing the mountebank on these occasions. Nothing is to me so pleasant as to join in the performance of good music; but when a certain quantity of twaddle is to be played that some imposter may beg money, I'd rather be far off than mix in the mess. The "concert" was for a resident singer of Hereford. I got nothing for my share. . . .

I have not been able to go and buy poultry yet; tell me when you want it most. Fine geese cost about three and sixpence, fowls two and threepence a couple, ducks in proportion. . . .

"I WISH I WAS A DEAN!"

Subsequent home letters state that he was "getting very melancholy" at Hereford, which he found to be "very dull." They contain references to the crippled state of his finances, to domestic affairs at home, and advice on business matters, &c., such as would come from an experienced man of the world. "Our Dean is made a Canon of Windsor," he says, "which adds about 14 hundred a year to his income!! I wish I was a Dean!"

In due time—on November 6, 1832, and the date is important—the organ in the Cathedral

was re-opened. The *Hereford Journal*, in recording the event, said:—

Yesterday, being the first day of the Audit, the organ in our Cathedral, which has been for the last six months repairing and tuning by Mr. Bishop, of London, was opened under the conduct of Mr. S. Sebastian Wesley, the organist. The Audit was never more fully attended on any former occasion, and never were the full powers of the beautiful instrument more successfully and skilfully developed, very much to the admiration and gratification of all present.

"THE WILDERNESS": ITS HISTORY.

We now come to an unusually interesting episode in the life of Samuel Sebastian Wesley—the history of his famous anthem "The Wilderness." Although most of the available evidence is of a circumstantial nature, we venture to think it is conclusive. The present folio edition of the anthem states that it was "composed for the re-opening of a cathedral organ, 1831." But this must be a misprint for "1832," the reference undoubtedly being to Hereford. Moreover, it should be borne in mind that this information does not appear on the earlier editions of 1840 and 1853, for a reason which will presently be given.

In the year anterior to Wesley's appointment to Hereford, Miss Maria Hackett, "the choristers' friend," had instituted an annual prize of a gold medal, value five guineas, "for the best original composition in sacred vocal music." This reward she named "The Gresham Prize Medal," after the Gresham Professor of Music. For the competition of 1832, about a month after the re-opening of the organ at Hereford, Wesley sent in his "Wilderness." Writing to his mother in London, on December 15, 1832, he says:—

Call on Monday morning at the coach office for a parcel. It is an anthem I have written for a prize in London, and must be delivered Monday, or it is too late. . . . Pray don't fail to meet the coach and open the parcel when you get it, and then do as I will tell you in the letter. You must keep father at home, as he will have to write something in a letter, it is only just to write a motto in Latin. You had better mention it at once. Tell him I wish it to be "Let justice be done," or "Weigh and consider," or anything he chooses—only in Latin it must be. . . .

Yours, S. S. WESLEY.

If this music is not sent on Monday I am too late.

The young competitor's letter is duly endorsed, in his father's inimitable "pothooks and hangers," with the words, "Fiat justitia."

A fortnight later he wrote as follows:—

. . . At present I don't give a lesson. I am writing some voluntaries that I must sell. . . . If you like, you may treat me with a copy of this month's *Harmonicon*, it will be published the day you receive this. I suppose an account of the Gresham Prize will be in that. If any body else gets it, you must go and fetch my manuscript back.

That the anthem arrived too late for that year's competition (1832) is proved by the following letter (now in the possession of Mr. John S. Bumpus) written by Mr. Alfred Novello, with whom the compositions had to

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be deposited, to Miss Hackett, the donor of the prize:—

London, 67, Frith Street, Soho,
Nov. 12, 1833.

Madam,

One of the compositions sent in last year, "The Wilderness and the solitary place," was too late to be received; but the author understands that it is still in the umpires' hands, and he is anxious to let it be a candidate this year. If you would be so kind as to make the necessary enquiries it would add to the many already conferred on, Madam,

Your obliged and obedient servt.,
J. ALFRED NOVELLO.

"THE WILDERNESS"—NOT CATHEDRAL MUSIC!"

Another letter, dated "November 30, 1833," to Miss Hackett, from R. J. S. Stevens, one of the adjudicators, thus records his opinion of the composition: "One copy is written so close, that I have had much trouble in understanding it. It is a clever thing, but not cathedral music ('The Wilderness')." You were right, Mr. Stevens. 'Tis a "clever thing"; but posterity has decided that it is "cathedral music." Wesley failed, however, to get the prize, which, assuming that it competed for the 1833 medal, was awarded to John Goss for his anthem "Have mercy upon me, O God." There is a tradition that Dr. Crotch, Professor of Music in the University of Oxford, one of the judges, drew on the margin of Wesley's manuscript a caricature of a boy trying to sing the high A in "and sorrow and sighing shall flee away."

It may be convenient if we complete the history of "The Wilderness" before proceeding further with biographical matters. Shortly after his defeat Wesley seems to have sent his anthem to an unnamed music publisher, as there is extant a draft of a letter in his handwriting couched in the following terms:—

Hereford, March 9, 1833.

Dear Sir,
I send you the anthem I spoke of. Will you print it?

The Dean offers to have it performed at Windsor before the Queen, and to take me to accompany it, if I choose to go, which would be expensive. I should dedicate it to the Dean—he offered to permit me to present it to Her Majesty, but I prefer his name—if you think it worth printing. I will send you the title-page. Let me have a letter if you print. If you do not, oblige me by sending the thing to No. 8, King's Row, Pentonville, directed to me.

Believe me, truly yours,

Chapter Garden,
Cathedral, Hereford.

S. S. WESLEY.

GAUNLETT AND WESLEY ON
"THE WILDERNESS."

"The thing," otherwise "The Wilderness," remained unpublished for seven years. It, however, received honourable mention in an article contributed to the *Musical World* of August 5, 1836, by Dr. Gauntlett, on "Ecclesiastical composers of the present age." Gauntlett said:—

We beg to refer our readers to example A [the last seventeen bars of the chorus "And the ransomed of the Lord," from Wesley's "Wilderness"—not quite correctly quoted, by the way]. It is taken from a five-part chorus in an anthem which forms one of six composed to some of the

most poetical portions of *Isaiah*, by the younger Wesley. The chorus is in E, with 4 sharps, and is formed on a fugue, the subject of which affords a fine opportunity for the florid sequence. There is a glorious pedal point upon the dominant of the key, in which the five parts are interwoven with consummate skill; and immediately afterwards the passage we have quoted follows, with which the point concludes, and a slow movement succeeds in the tonic. It speaks for itself, and needs no commendation of ours.

"But," continued Gauntlett, "we would have given a dozen Gresham medals to have written the point on the E, in the 8th bar" [i.e., the 10th bar from the end of the movement]. In a foot-note Gauntlett rather satirically says: "As a hint to the competitors of the Gresham Prize, we beg to quote the words of this composition, 'The Wilderness,' &c."

Wesley's own opinion of the adjudicators for the Gresham Prize is thus expressed in the trenchant preface to his *Service in E*, published in 1845. He says:—

"But Musical Art, notwithstanding its various claims on the gratitude of society, especially as regards its connection with the worship of the Church, this Art, with reference to the higher branches of composition, has not a single instance of liberal encouragement to point to, NOT ONE of any kind whatever! A consideration of this circumstance should, perhaps, deter the veriest Tyro from again entering into competition for the 'Gresham Prize.' The few who have already done so, especially those who have gained the 'Prize,' are sufficiently punished by the fact of one of the two umpires employed to select the best Candidate having declared that the awards hitherto made have ever been in opposition to *his* judgment; for that his colleague would always have *his own way*, and so, he would have nothing more to do with the matter."

Poor Wesley! He was very sore, and justly so, at his defeat with "The Wilderness."

THE VARIOUS EDITIONS OF "THE WILDERNESS."

In the year 1840 Wesley, then at Exeter, evidently intended to publish, by subscription, "Six anthems." An advertisement (*Musical World*, October 15, 1840) stated that "The Work is prefaced by some remarks on the present state of Musical Art as connected with Divine Worship, and the sentiments of the Musical Profession and the Public on the subject." Only two anthems and a part of a third seem to have been issued, but not the preface. One of these anthems was "The Wilderness," the Leeds copy of which, containing additions in Wesley's own hand, we have examined. Its title-page is—

THE WILDERNESS, AND THE SOLITARY PLACE.
The 35th chapter of *Isaiah* | adapted to music | by |
SAMUEL S. WESLEY. | Price (blank).

No publisher's name is given, and the music, with a few trifling exceptions, is the same as that in the current version. Two differences, however, are worthy of notice. That exquisitely

poetical passage, "But the redeemed shall walk there," is, in the earliest edition, written in notes of half their present value, and without a *ritard* :—



In the accompaniment to the last seventeen bars of the chorus, "But the ransomed of the Lord," the chords are much fuller, and the pedal part, written on a separate stave, is in octaves.

What may be considered as the second edition of "The Wilderness" appeared in the volume of twelve anthems published by subscription in 1853 and dedicated to Dean Garnier, of Winchester. This was probably an amplification of the "Six anthems" abortively issued in 1840. A proof copy of the third edition (1871), in the possession of the present writer, contains some characteristic marginal comments in Wesley's handwriting. In reply to the proof reader's remark, "1st and 2nd in unison?" (twenty-six bars from the end), Wesley writes: "I don't know what this refers to, S. W. Oh, it means treble and alto. All right."

A MYSTERY SOLVED.

The question may be asked: "Why did Wesley add that foot-note "composed for the re-opening of a cathedral organ, 1831," to the third and not to the previous editions of his "Wilderness"? The answer is that he probably wished to remove from the public mind the reproach of its having failed to obtain the Gresham Prize. That "1831" is a *lapsus calami* for "1832" is largely confirmed by a letter in the *Musical World* of October 9, 1852, from the late Dr. William Spark, Wesley's pupil, who said that "The Wilderness" was "composed . . . for the re-opening of Hereford Cathedral organ, which had been rebuilt by Bishop."

Thus it has practically been proved that Wesley, at the age of twenty-two, and while waiting for the re-building of the Hereford Cathedral organ, composed his "Wilderness," and that it was first performed there on November 6, 1832. Moreover, may we not surmise that he actually made that journey into Wales, and that while sojourning amongst the "solitary places" of that picturesque country, where "waters break out" in mountain torrents, his genius was stimulated to conceive one of the most wonderful and beautiful anthems ever written—whether regarded from the point of view of its technical construction, its originality, its melodic beauty, its masterly organ accompaniment, its depth of expression, and, above all, its ideal poetic imagination—all of which combine to stamp "The Wilderness" as a masterpiece of the highest rank!

(To be continued.)

THE CHOIR SCHOOL OF ST. PAUL'S CATHEDRAL.

An incident of the choristership days of Sir John Goss, organist of St. Paul's, 1838-1872, may be retold as an introduction to this article, and to furnish a contrast between the old and the new treatment of cathedral choristers. Goss (born in 1800) was one of the Children of the Chapel Royal. Small of stature as a man, he was doubtless "a tiny mite" of a boy. Out of his non-superabundant pocket-money he had purchased a copy of Handel's organ concertos. One day, while walking across the schoolroom with his precious possession under his arm, his master accosted him with the enquiry, "What is that you have there?" "Please, sir," replied little Goss in trembling tones, "it's only Handel's concertos, and I thought I should like to play them." "Oh! only Handel's concertos," replied the master; "and pray, sir, did you come here to learn to play, or to sing?" "To sing, sir," answered little Johnnie Goss, utterly discomfited. The master (if so honoured a term can be applied in such a case) then seized the book, which Goss never beheld again, and literally crowned his argument by hitting the little fellow on the head with the pocket-money purchased volume. "Brutal," is the natural exclamation of all human-hearted men and women. Aye, gentle reader, and this is not an isolated case. But how very different the present-day methods of treating the choristers in our cathedral choir schools. Are they not cared for and nurtured with an affection closely akin to parental love? Some such reflections were vividly impressed upon us during a visit we had the privilege and pleasure of paying last month to the Choir School of St. Paul's Cathedral. This substantial building, erected during the beneficent reign of Sir John Stainer, is located in Carter Lane, and thus reposes under the shadow of Sir Christopher Wren's noble masterpiece.

First, a few words in regard to the history, by no means unbroken, of this Choir School. It is the most ancient choral grammar school in the country, as it dates from the time of Edward the Confessor, and it is mentioned by Ingulphus. "Founded anew in 1108 by Belmeis, Bishop of London, its revenues were considerably augmented by Richard I., Henry III., and Edward II. The school property seems to have escaped unscathed through all the troubles of the early Anglican Church, and was spared at the time of the Reformation." As is the case with many similar foundations of an ecclesiastical nature, the school funds were misappropriated, with the result that the school, *per se*, ceased to exist. The choristers were boarded at different houses, one of them being "The Golden Cup," situated in St. Paul's Churchyard, with "Jerry" Clark (circa 1700). It was not until Miss Maria Hackett,

* "The Organists and Composers of St. Paul's Cathedral." By John S. Bumpus. 1891.

“the choristers’ friend,” began, in 1811, to wage war with the Dean and Chapter of St. Paul’s that attention was called to the shamefully neglected condition of the eight Cathedral choristers and the misappropriation of the school funds. With unwearying patience and dauntless energy Miss Hackett not only unceasingly “pegged away” at all Cathedral authorities, but made known her views with commendable pertinacity in several publications. Although more than sixty years elapsed

And now to describe—or attempt to describe—a practice of the St. Paul’s choristers. This important feature in their “daily round” takes place in the afternoon, from 2.15 to about 3.30, of every week-day, except Thursday, which is a well-earned half-holiday.

The boys are trained by Mr. Charles Macpherson, the sub-organist of the Cathedral and an old chorister of St. Paul’s. Sir George Martin, as on the occasion of our visit, now and then looks in, and, of course, he conducts



MISS MARIA HACKETT (1783-1874), “THE CHORISTERS’ FRIEND.”
(From a photograph taken in 1857, belonging to Mr. John S. Bumpus, who also possesses all Miss Hackett’s letters and papers relating to the St. Paul’s Choir School.)

before the seed she had sown began to bear fruit, yet this good soul had the supreme satisfaction, in her ninetieth year, of going over the present school building when it was nearing completion. How her warm, child-loving heart, so soon to be stilled in death, must have leapt for joy at the prospect of seeing the dream of her long life fulfilled at St. Paul’s.

the full rehearsal of boys and men at the Cathedral. The boys—their full complement is forty—are seated at their desks in the lofty and airy schoolroom. The practice begins with scales, sung in various keys, to the open vowel “ah.” These scales receive much variety of treatment. Each degree is sung to the duration of four slow beats, then to three beats, and so on. A scale covering a compass

of two octaves (A to A) is sung in one breath without the least semblance of a break in the voice. An upward scale is begun *ff* and finishes *pp* on the high B flat, and *vice versa*. One cannot help being struck with these tone contrasts, which become, in fact, part of the boys' very natures. The same remark is applicable to the strong feeling for rhythm which permeates their very life blood, so to speak. Like beings rhythmically possessed, they not only beat time with their hands, but almost with their bodies to everything they sing. How wonderfully do these boys demonstrate the remark made to the present writer by Dr. Hans Richter, that "Melody is the flesh, but rhythm is the *bones* of music." Go on, good boys, in your rhythmic pathway, now and in all your future music-makings. The world of music needs you.

The magnificent tone produced by the boys is a marked characteristic of their excellent training. The vast area of the Cathedral demands that the tone should be "full"; but

in attaining this indispensability, it would be quite possible to force the voices. Not so at St. Paul's. It is, indeed, a striking feature of the boys' singing that their tone is even throughout the compass of two octaves, and, moreover, that it is so completely under control. And then above and beyond mere technicalities, how thoroughly they *enjoy* their work. To them it is no dreaded wearisome task, but a real pleasure — even their practice hour becomes a feast of soul and song. When they are singing a specially "nice" exercise, the room and its furniture seem almost to shake with the vibratory enthusiasm of these energetic and music-loving little men. The "bread and butter" of the exercises used are those contained in Sir George Martin's "Choir boy training" primer. These exercises are interspersed from time to time with many varieties as occasion may require, or to correct any faults which may begin to show themselves. Specimens of these "extra" studies we are enabled to give through the kindness of Mr. Macpherson:—

I. *With varied phrasing and expression, singing two bars with one breath.*



II.



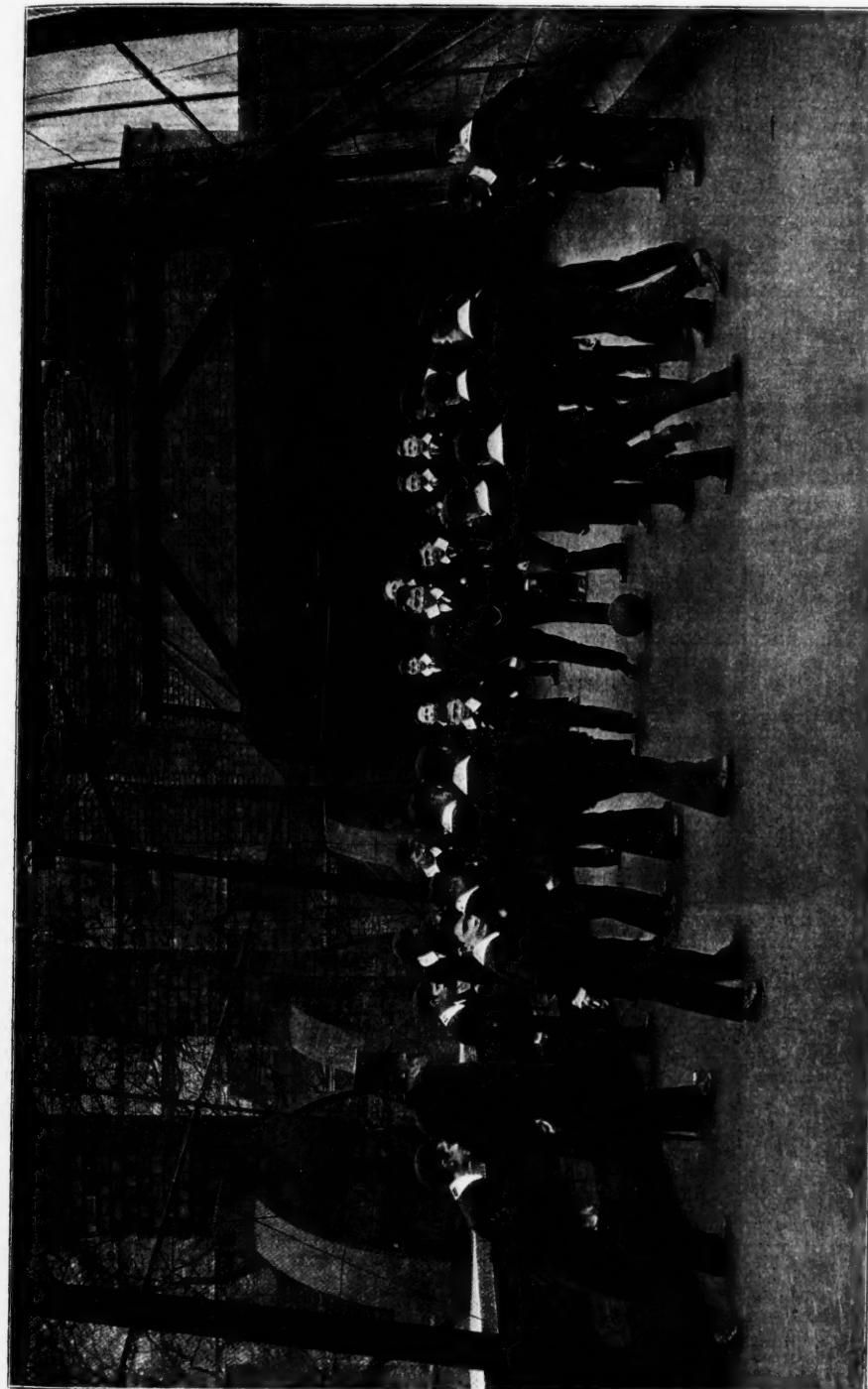
III. *Voices. With animation.*

"JOHNNIE COPE."



The music for the service is then rehearsed, Mr. Macpherson leaving the old Broadwood grand upon which he has accompanied the exercises, and taking his place at the desk in the middle of the room. Gibbons in F is sung without accompaniment, while Mr. Macpherson sings the bass part, or takes up an alto or tenor lead, the boys beating time with their hands while they sing. Mr. Macpherson, in pointing out the imitative features of the old service, says it is like a puzzle—"one of Cruickshank's puzzles"—whereupon there is much laughter, and all eyes are turned towards that young gentleman (who, by the way, is a son of Mr. W. A. C. Cruickshank), while he modestly smiles at this mark of puzzle attention. Sir George Martin has in the meantime come in. He passes from desk to desk, bending over the boys as they sing. The difficult eight-part motet, "O Thou most merciful Jesu," by Dr. F. H. Champneys,

to be sung at the approaching Evensong, is next sung. This is followed by the solo and chorus, "O look not down," from Spohr's "Calvary." The solo is taken by Cyril Winn, a grandson of the late Mr. William Winn, the well-known former vicar-choral of St. Paul's. "Curiously enough," observes Sir George Martin, "young Winn has exactly the same kind of voice and production as his grandfather had." Then follows the chorus "Hosanna to the Son," from Sullivan's "Light of the World." "What is that like?" asks Sir George Martin, referring to the counter-subject of the fugue. "Gibbons's 'Hosanna,' sir," promptly replies a boy. "That's right. Sir Arthur Sullivan was a chorister at the Chapel Royal, St. James's, and consequently was very familiar with Gibbons's 'Hosanna.' It was therefore nice of him in later years to take the Gibbons subject that he knew so well and so cleverly entwine



THE PLAYGROUND ON THE ROOF OF ST. PAUL'S CATHEDRAL CHOIR SCHOOL.

A "KICK-OFF." SIR GEORGE MARTIN LOOKS ON APPROVINGLY.

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it with his own 'Hosanna.' " The rehearsal is concluded by a very beautiful rendering of the alto solo, "Have mercy upon me, O Lord," from Bach's "St. Matthew" Passion, which is sung by all the boys in unison. This proves to be a veritable triumph of time and tune over abnormal difficulties. But there is not the slightest indication of any indecision or false intonation. Every entry is unfalteringly attacked, and every interval is sung absolutely in tune without the slightest hesitation. Sir George Martin beats time with his hand, but there is really no necessity for him so to do, as every boy is most carefully beating his "twelve in a bar" as if to the manner born. It is no wonder to learn that these boys *love* the Passion Music of old Bach.

After the rehearsal we make an inspection of the school premises with Sir George Martin as a cicerone. He says that the total cost of the building was about £20,000. It is interesting to learn that it is erected almost on the site of the original school of Anglo-Saxon foundation. It was opened January 26, 1874, and has accommodation for forty boys. On the ground floor is the spacious dining hall, which adjoins the equally well-proportioned schoolroom wherein the practices are held. The music-room contains a duplicate set of the music used at the services. Thus the necessity is avoided of having to carry the copies to and from the Cathedral. The head boy is the librarian, and the music is most carefully arranged. In this room are three cells, technically known as "studies," where individual boys can practise. On the second and third floors, in addition to the under-masters' rooms, are two large dormitories such as are seldom seen in schools. They are unusually wide, and, besides having plenty of cubic space, they present a very bright and comfortable appearance. Sir George Martin was one of the earliest inhabitants of the building, even before the boys came into residence. A class-room has for him some pleasant associations, as in that apartment—the sitting-room of his bachelor days—he wrote most of the Church music which is so favourably associated with his name.

Not the least interesting feature of this substantial and admirably appointed building is the playground upon its roof, as shown in our illustration (taken by the Photochrom Co., Ltd.), where the boys, like "sparrows upon the house-tops," play their games with all the zest of public-school boys. This unique playground is caged in with wire-work to prevent a cricket or football from making the acquaintance of a pedestrian's head in the street below. This wire-work cagitation was due, in the first instance, to Sir George Martin, who, on looking down upon the school roof from the top of the Cathedral one day, saw a boy walking along the parapet. He knew that a fall from such a height must almost certainly prove fatal;

thereupon the present safe arrangement for boy, ball, and pedestrian was adopted. "Many a game of cricket have I played with the boys up here," observes Sir George as we stand on chimney-pot common.

The school is under the able head mastership of the Rev. N. M. Morgan-Brown, who is assisted by three under-masters for general subjects. Each boy costs the Dean and Chapter about £70 per annum. Their education is free of all charges, parents having only to provide clothes, travelling and pocket-money, and we are quite sure that the latter may be expended in Handel's organ concertos without their being forfeited or used for the administration of a knock on the head! The curriculum includes Religious Knowledge, Classics, Elementary Mathematics, and the ordinary English subjects. Besides the regular instruction given to all the boys in singing and the theory of music, an arrangement is made by which (upon payment of a small fee) a limited number of boys can have private lessons on the pianoforte or violin. Four of the City Companies provide scholarships to enable deserving choristers to continue their education elsewhere after leaving St. Paul's, and in addition to these splendid advantages the Dean and Chapter have a Fund in hand which will be available for assisting former choristers, later on, to the Universities.

Examinations for admission into the school are held twice or thrice a year, according to the number of vacancies. The boys not only receive an excellent education, but they are well cared for both physically and morally. They have a private field in the suburbs for their out-door games on the weekly half-holiday. Another recreative feature is a "Choristers' Magazine," issued quarterly, and bearing the appropriate title of "Excelsior." Its pages record the usual sports so dear to all boys, including reports of "tugs-of-war" between Decani and Cantoris, and cricket matches with the Westminster Abbey boys, &c. No wonder that the St. Paul's boys seem to be supremely happy in their chorister life. It may be truly said that "the lines have fallen unto them in pleasant places," notwithstanding the fact that their lot is cast in the heart of the City of London.

In conclusion, we may, in congratulating the Headmaster, Sir George Martin, and Mr. Charles Macpherson upon so admirably equipped a choristers' school as St. Paul's, recall, by way of contrast, the Goss incident related at the beginning of this article. In this connection we venture to propound a profound riddle—intended only for the benefit (?) of the choristers themselves.

Q. "What is the difference between the organist of St. Paul's and the head-hitting master of Sir John Goss?"

A. "One is a Martin, the other was a martinet."

HINTS ON CONDUCTING.

By FREDERIC H. COWEN.

THERE is no branch of music which exacts from its disciples so great a combination of qualities as the art of conducting an orchestra. I cannot help fancying that, up to comparatively recent times, the performance of orchestral works must have been of a more or less perfunctory nature, the conductor being satisfied if the notes were correctly played and the *pianos* and *fortes* properly observed; any favourable impression the audience may have formed must have been due more to the intrinsic merit of the works than to any real artistic interpretation of them.

Probably Beethoven himself never heard any of his immortal symphonies performed with anything like the perfection of detail or realisation of their grandeur which is revealed to us now-a-days through the medium of our greatest conductors. All, indeed, is changed now, and the conductor, to excel in his art, must not only possess the necessary technical requirements, but also the artistic gifts of the *virtuoso*, combined with those innate personal qualities which go to make leaders of men.

In a paper which I recently read at a Conference of musicians, and which was reprinted in this journal, I stated that, although real excellence could not be hoped for without the possession of all those qualities I have just mentioned, yet I thought a great deal might be taught and learnt. To this end I gave out a few hints as to the way in which the would-be conductor might acquire the rudiments—the grammar, so to speak, of his art—and thus avoid the many pitfalls that lie in the path of the inexperienced.

I propose in this article to further enlarge upon these hints—in as far as the space allotted to me will allow—and to state what I consider to be the first principles of conducting and the equipment necessary or desirable for those who may wish to follow the art. Naturally the first essential is

THE BEAT.

This should invariably be clear, so that the divisions of each bar can be easily understood and followed. It should be short and decisive in the *forte* passages, from the elbow downwards, not with the whole arm. (Much greater verve and accent are obtainable in this way.) In the *pianos* it should be quiet and rather more swaying, allowing the wrist free play. The baton is incontestably the chief medium through which the conductor conveys his interpretation of the work to the performers; light and shade, phrasing, poetry of conception can and ought all to be indicated by it. I would, therefore, advise the student to devote himself in the first place to what, for want of a better name, I will call the “study of the stick.” Let him obtain complete control over its varying movements, so that eventually, just

as a pianist thinks no longer of what his fingers are doing, he may be able to forget, as it were, that he is beating time, and give *naturally* the right indication at the right moment, thus imparting, almost unconsciously, his ideas to the forces under him.

TEMPO.

Although most of the more modern scores are marked with the metronome, it is often a mistake to slavishly follow these indications. The metronome marks are but a guide to the general feeling and character of the piece and may prevent any serious errors, but the conductor should learn, with experience, the best *tempo* to adopt. A shade too slow may result in tameness; a shade too quick, in confusion; and he should be able, with a little judgment, to choose just that *tempo* which is likely to produce the best effect. Of course this is supposing that he has not the advantage of the composer's own ideas on the subject, or does not in any way outrage old and long-established traditions.

In the case of unfamiliar music, where there are no metronome marks, he should look carefully through the score and be guided by the signs contained therein, and such other indications as the prevalence or absence of semiquavers or demi-semiquavers, &c., which will show him whether the composer wants a fast or slow *Andante*, or a moderate or fiery *Allegro*. It is essential for a conductor to know exactly the right number of beats to give in a bar. Sometimes it may be desirable, during a bar or so, for him to give four beats instead of two, or eight instead of four; but generally speaking, throughout a movement, he should never beat four in a bar when two would suffice, or three when one would suffice.

LIGHT AND SHADE, AND PHRASING.

As I have mentioned above, the baton is undoubtedly the chief factor in the rendering of a work. Every point, every *nuance* should have its corresponding sign in the movement of the stick, or I should rather say that every movement of the latter should have its corresponding effect in the orchestra. Light and shade should be indicated by a decisive or quiet beat, as the case may be; accents, by strong beats on whatever part of the bar they occur; a broad phrase by a more or less broad sweep of the baton, and so on. Even the tip of the baton may sometimes be effective in suggesting a quaver or semiquaver which requires indicating, but for which a regular beat might be of too much importance. The baton should never for a moment be meaningless, but every beat throughout a piece should have its proper significance, intended by the conductor, and understood by the orchestra. The left hand may often be used with effect to subdue certain passages or parts, but at other times it should remain inactive.

KNOWLEDGE OF INSTRUMENTS.

A conductor should have a thorough knowledge of the compass and capabilities of every instrument in the orchestra, even though he be unable to play any of them. He should also know all the various effects they are capable of producing, so that he may be able at any time, if necessary, to suggest to the performer the particular way in which he wishes a note or phrase played. This applies with special force to the different methods of bowing and phrasing in the stringed instruments.

STUDY OF SCORES.

Every score should be studied thoroughly at home. To come to a rehearsal or performance with an imperfect knowledge of the music not only places the conductor at a disadvantage, but is an insult to the performers. I would not advocate conducting without book (although I cannot help thinking that the performance often gains considerably thereby) unless one possesses a first rate memory and a cool head; but at least the conductor should know his score beforehand so perfectly that he can devote all his attention to his orchestra and the effects he wishes to get out of it, instead of having to follow the music with his eye, note after note, and bar after bar, as if he were waiting to hear each sound as it occurs on paper. It is not the barometer which influences the weather, but *vice versa*: an orchestra is a huge musical barometer, susceptible (or it should be) to all degrees of heat and cold, storm and sunshine, at the will of the conductor.

A good plan in studying scores, and one which I myself often adopt, is to conduct them through *in imagination*, see where and what effects are desirable, and the best way to obtain them, so that one may be prepared at the outset with a thorough grasp of every detail, and especially of the various necessary methods of beating in order to obtain the best results.

REHEARSING.

The whole secret of a performance lies in the rehearsals. Sometimes a good rehearsal may, from unaccountable causes, result in an indifferent performance, but there never was a good performance after an indifferent rehearsal.

A great deal is in the manner of rehearsing. A conductor should never allow a faulty point or passage to pass with the proverbial saying "it will be all right at night"; he should go over it again and again until he is satisfied with it, but having once obtained what he wants he should leave it alone. Nothing gives an orchestra more confidence and self respect than the knowledge that they are perfecting what they feel to have been imperfect, but nothing fidgets them so much as unnecessary rehearsing. For the same reason it is wearying to them to have to constantly repeat a passage in which the

fault is due only to one instrument or group of instruments: these should be taken by themselves until perfect, and then, and only then, the passage repeated by the whole orchestra. A conductor should endeavour to earn the respect of his forces by showing them that he knows more than they do, and their goodwill by the way in which he imparts this knowledge to them. He should be a strict disciplinarian, never permitting unpunctuality or insubordination of any sort; but he should be just to all alike, genial and polite in manner, and should remember that his players are human beings with feelings like himself. In other words, he should show them that he is master, but a kind, if firm one. The members of an orchestra are like a number of school boys—apt to play tricks with their chief if they once recognise that they can do so with impunity.

CONDUCTING OF CHORAL WORKS.

This is distinct in some respects from orchestral conducting. There are many good *chefs-d'orchestre* (so far as the orchestra alone is concerned) who do not seem at their ease when directing a choir, just as there are excellent choral conductors who are out of their element so soon as they have the control of an orchestra. The addition of a mass of voices to the orchestra naturally gives the conductor a double responsibility, and the two forces have to be thought of and controlled both separately and in combination. He has to exercise greater command of resource and grasp of effect; to paint his colours, as it were, with a larger brush. He should be able to judge when to devote his attention to his chorus and when to his orchestra, but, generally speaking, it is the former which should claim the larger share. He should rehearse each force separately until it has reached the desired perfection, and then, bringing the two together, leave the details more or less to take care of themselves and seek to obtain a big general effect.

Of course what I have said with regard to orchestral conducting alone is equally applicable to the rehearsing and conducting of choral works. The same knowledge of how to use the baton; of *tempo*; the same study of scores; the same discipline—all are requisite. I may say that some of these qualifications, especially the use of the baton and the study of scores, are even more necessary, if possible, in choral conducting than in purely orchestral. A choir is usually a less practised body, in respect of musicianship, than an orchestra; therefore choristers require every point to be clearly put before them, their cues and attacks to be indicated, and they should be controlled as much by the eye as by the stick. Moreover, the choral conductor should possess some knowledge of the art of singing, so as to be able to give his choir useful and often desirable hints on breathing, phrasing, clear pronunciation of words, &c.

ACCOMPANYING.

My article would be incomplete without some allusion to this branch of the conductor's art. Unfortunately I have not the space to enlarge upon it as much as I should wish, though it is, without doubt, a highly important part of my subject. I must content myself with a few remarks. To excel in the accompanying of concertos and vocal music, the conductor must have not only all the technical knowledge and other qualities already mentioned, but also a certain undefinable sympathy which leads him, almost by instinct, to divine beforehand what the soloist is going to do. He must also know when to subdue his orchestra and when to give it prominence, when to lead and when to follow. In all cases (except those of vocal concerted pieces and other music requiring an *ensemble* of soloists) he should allow full scope for the exercise of the artist's own individuality—so long as the latter does not err through unconscious ignorance—remembering that his part in the performance is for the time being only a subordinate one.

There now remains but one attribute of the conductor to mention. All those already referred to can, in my opinion, be acquired to a greater or lesser extent, but this is an innate quality, not to be learnt or gained by experience, and without which a conductor can never attain to the very front rank. I allude to that power, that psychic force which makes all other wills subservient to the conductor's own; a certain *magnetism* which inspires the orchestra and compels them, almost involuntarily, to put heart and soul into their work at his bidding; a *personality* which makes itself felt by them at all times and, through them, by the audience, and which, like an electric spark, sends a wave of enthusiasm through performers and listeners alike. Much of this power no doubt lies in the fact that its possessor *feels* the music he is imparting to others; that his whole being is diffused with it (a cold, phlegmatic temperament can never make others feel what it itself does not); but even this intense love and appreciation does not entirely account for the indescribable influence over all concerned which some conductors possess.

The orchestra recognises it distinctly when it is there; the public, vaguely. The art of conducting is a very subtle thing. Many people (I speak, of course, of the masses) imagine that the mere "wagging of a stick" one way or another cannot make any very appreciable difference to the performers, so long as it marks the time for them correctly. The only way to fully convince the public of the power the baton possesses would be to have the same piece played by the same orchestra several times in immediate succession, and conducted each time by a different conductor; they would then recognise—though they might still fail to understand the reason—the influence for good or bad which he exercises over his forces.

All the remarks I have made go to prove, what I stated at the outset, that conducting is the greatest as well as the most difficult of all the executive branches of music; but to attain to even a small degree of efficiency in it is, I think, to find more immediate pleasure and artistic satisfaction than can be afforded the musician by any other branch of his art.

To those of my younger colleagues who may be allured into adopting the conductor's career, as well as to those who, with only occasional opportunities of directing an orchestra, may sometimes find themselves handicapped in their work, I offer these few hints in all modesty and good part.

Although the very front rank cannot be reached without natural gifts (how many of us ever do reach it?), yet much may be done, and a certain level of excellence attained, by study and earnestness of purpose, and my sole desire in writing this article is that the experience I have gained in later years may be of some use to those who, less fortunate in this respect than myself, may care to profit by it.

In conclusion, I append a few general maxims:

Never conduct with gloves: it is apt to cramp the hand.

Never fasten your baton to the wrist with a cord and tassel, for the same reason.

Never stamp your feet nor beat the desk with your baton: if you cannot obtain what you want without this, you had better not be a conductor.

Never point the fingers of your left hand at the orchestra.

Never beat the second division of a 3-4 bar to the *left*, it looks awkward.

Know what you want always and see that you get it, even if, musically, it be not always the right thing. It is better to err from conviction than from ignorance.

Never lose your temper: "*Suaviter in modo, fortiter in re*" is the motto *par excellence* for a conductor.

OCCASIONAL NOTES.

An important prize in the form of the "Liszt Scholarship" will shortly be open to competition. It entitles the successful candidate to three years' free instruction at the Royal Academy of Music, and, after that, to a yearly sum (at present about £125) to assist him or her in the extension of his or her musical experience during two years on the Continent of Europe. The forthcoming scholarship will, however, be of exceptional value, as, through a certain circumstance, the new scholar will have the benefit of seven years' accumulated income instead of the usual five; thus in all it will be worth about £350. The next competition is announced to take place on September 21, and full particulars, with a form of entry, can be obtained from the Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square.

THE Symphony in D, by Haydn, performed at the third Philharmonic concert, on the 5th ult., is one which has a somewhat interesting history. According to the late C. F. Pohl, the work was composed in 1781. It very soon obtained a hearing in London, as it appeared in the programme of a concert given for the benefit of the "Fund established for the support of Decayed Musicians and their Families" (now the Royal Society of Musicians), at the King's Theatre, on February 28, 1783. The programme of this concert included "a concerto on the grand piano-forte by Master Cramer," afterwards the famous J. B. Cramer, then in his twelfth year. There was also an overture for two orchestras by "Mr. Bach," that is, John Christian Bach, known as "the English Bach." The advertisement of the concert, in the *Morning Chronicle* and *London Advertiser* of February 26, 1783, shows how the concert customs of those days differed from those of ours. It runs thus:—

The Vocal Performers having often taken cold by sitting too long on the stage, it is humbly requested that the audience will indulge them with coming on to sing, and retiring when the song is finished.

The following curious extract from the same journal, of March 3, no doubt refers to this particular Haydn symphony:—

MUSIC.—Some of the new music of *Haydn*, just now imported into this country, is, by the cognoscenti, preferred to all his former compositions, the stile, however, is entirely the same;—every coxcomb may know it;—out of all common places;—full of thought—abrupt.

At that concert the symphony was performed without the trumpet and drum parts, which were probably added by the composer when he conducted the work in London in 1792. This, as stated in the programme book of the Philharmonic Society's concert of May 9, 1870 (when the work was performed under the direction of the late Sir W. G. Cusins), was at a concert given at the Hanover Square Rooms on March 31, 1792, by Miss Corri, the harpist. In the *Morning Chronicle* of March 28 the programme is given—the first part opening with a "Grand Overture (MS.), by Gyrowetz," the second with a "Grand Overture (MS.), by Haydn." Symphonies in those days were often described as overtures, and *vice versa*.

By this symphony there hangs a tale, and Haydn is the teller thereof. In his diary he relates that a clergyman, who was present, sank into a fit of deep melancholy, because he had dreamt the night before of the *Andante*, and imagined that it foretold his death. "To-day, the 25th of April," adds the composer, "I received from Mr. Bartholemew the news that this evangelical clergyman is dead." Haydn speaks of the *Andante*; but in the old score, published by Cianchettini and Sperati, the slow movement is marked *Adagio*. It consists of a charmingly melodious theme and a set of variations. The former, as given out by the strings, is subjoined:—

THE centenary of the death of William Cowper was celebrated on the 25th ult. The poet showed his versatility by writing the humorous ballad "John Gilpin," and hymns of a deeply penitential nature. Amongst the latter which have become widely known by reason of their being constantly sung in churches, may be mentioned "Oh! for a closer walk with God," "God moves in a mysterious way," "Hark, my soul! it is the Lord," and "Jesus, where'er Thy people meet." The following interesting references to Cowper appeared in the "Musical Gossip" of the *Athenaeum*, in its issue of the 21st ult.:—

WILLIAM COWPER, had not much to say about music, and yet from certain remarks in his letters and lines in his poems we learn his fondness for it. In 1786, writing to his cousin, he refers to his late malady. He says:—

"I find writing, and especially poetry, my best remedy. Perhaps, had I understood music, I had never written verse, but had lived on fiddle strings instead. It is better, however, as it is."

In "The Task" there is further and stronger evidence of his love for the art. The poem was published a year after the great Handel commemoration at Westminster Abbey in 1784. Cowper was undoubtedly sincere in his religious opinions, though some of them certainly appear narrow-minded, as, for instance, his denunciation of oratorios. In "The Task" he speaks of the ten thousand who sit—

"Patiently present at a sacred song,
Commemoration-mad; content to hear
(O wonderful effect of music's power!)
Messiah's eulogy for Handel's sake."

But though the glorification of Handel by such means met with his strong disapproval, he thus speaks of the great composer:—

"Remember Handel? Who that was not born
Deaf as the dead to harmony, forgets,
Or can, the more than Homer of his age?"

The comparison of Handel with Homer, the blind musician with the blind poet, has in it an appropriate touch of pathos.

THE Committee of the Birmingham Musical Festival have decided to perform the *revised* version of the English text of Bach's "St. Matthew" Passion at their forthcoming Festival. As some misconception appears to be rife concerning this new and improved version, we may state that it was prepared by the late Rev. Dr. Troutbeck, who bestowed reverent care upon a task that was not only most congenial to him, but one that he was fully competent to undertake. His guiding principle was to bring the work as closely as was at all practicable to the accepted standard text—that is to say, the edition of the German Bach Society. In an interesting preface to the new edition, dated "February, 1894," Dr. Troutbeck says: "The chorales, choruses, and solos have been newly and independently translated from the original German words, and the adaptation of the narrative of the

Evangelist, a task rendered perhaps somewhat less difficult and hazardous by the aid of the Revised Version of the New Testament, has been carefully reconsidered, and re-arranged so as to preserve unaltered, as far as may be, the musical text of the original." In order to show how faithfully Dr. Troutbeck discharged his difficult task, we cannot do better than give the following recitative as a specimen—the version prepared for the old Bach Society nearly fifty years ago and that furnished by the late Precentor of Westminster. Our readers will enjoy making their own comparison; we will only add that the new version follows the German Bach Society's edition note for note. Whether the earlier English version is more faithful to Bach's intentions than the later will easily be discovered.

No. 37. TENOR (Voice part only).

OLD VERSION. 

MR. BOSVILLE, the indefatigable conductor, financier, moving spirit, and general factotum of the Bridlington Musical Festival—announced to be held on the 26th ult., and therefore too late for notice in our present issue—is also his own programme annotator. As on previous occasions, there are some very enjoyable plums to be picked from Mr. Bosville's unconventional annotational trees. Here are a few. In regard to the opening work performed, Tschaikowsky's "Marche Solennelle," Mr. Bosville says that it has been selected "as a suitable 'opening voluntary' to the Festival, simply to warm up the

wind instruments and to delicately veil the preliminary writhings of a good-natured audience, which patiently endures hard chairs and scanty knee-room in the cause of local Art." This is rather hard upon the chairs and has a sort of inference that the audience is more or less needy. Someone has referred to Dr. Watts's hymns as "Dr. Watts's whims." Mr. Bosville has something of the same feeling towards certain hymn-tunes and anthems. He whimsically says: "One may safely say at once that sacred words sung to a succession of sounds do not of necessity form sacred music." True, and then he

adds, *mirabile dictu*, "if it did we should have to consider certain Hymn-tunes and Anthems sacred music, though they appear to the careful observer to be neither sacred nor musical." Here is a little satirical gibe at the too imaginative imaginations of some programme annotators. The reference is to the "Incidental music to the 'Wasps' of Aristophanes," composed by Mr. T. Tertius Noble. Upon this work our genial annotator observes, without any sting in his remarks, that "The Overture represents the buzzing of wasps. With the spirit of a true artist the composer, at some personal risk, studied wasps' nests and arrived at the conclusion that wasps usually buzz on B natural and middle C." We must not cross swords with our Nestor, but B natural should naturally be the prerogative of "the little *buzzy bee*," not of the buzzing wasp.

"It is one of the first principles of comedy that the funny man should appear very sad and indigestible before any great attempt at sparkling humour," observes Mr. Bosville. After all then, dyspepsia is not without its drawbacks towards contributing to the humour of life, that is on the assumption that the "funny man" is humorous. We are told that "the music to the 'Wasps' is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet, bass trombone, timpani, harp, and strings," which information is followed by the consoling remark that "Learned musicians who are in a mood for modes will doubtless detect them." Beethoven's Symphony in F (No. 8) furnishes Mr. Bosville with excellent food for reflection, and thus his remarks are plums of a very luscious kind. In reference to the last movement of Beethoven's frisky symphony, he says: "At the beginning of the Coda, the composer uses a passage identical with the working-out; then suddenly a gruff chuckle from the double basses snuffs out such a very commonplace proceeding! Once more the timid theme tries to get a hearing, but is again despatched with an explosive sniff of disgust from the basses." Again: "One more little jest is heard when the ponderous double basses sing the fragile second subject; the effect produced makes one think of a ballet of hippopotami!" Our last picking is from some biographical remarks on Berlioz. Here it is: "After repeated failures Berlioz, by playing down to the examiners, finally won the 'Prix de Rome' at the Paris Conservatoire." "Playing down to the examiners!" Is not this more in the nature of a candied date than a plum? But we must let it (Mr. Bosville's observation) pass, with the hope that he may continue to give many more annual Festivals, and, at the same time, to "play up" with those breezy programme annotations which he writes so well.

ANOTHER interesting Schubert autograph has turned up unexpectedly in Vienna—viz., the original of the composition entitled "Loda's Gespenst," forming part of the "Songs of Ossian" and which had hitherto been considered lost. In including the composition in the complete edition of Schubert's works, published by Breitkopf and Härtel, the editor was only able to obtain a manuscript copy made by the Abbé Stadler, the friend of Schubert. The autograph, which consists of sixteen closely-written pages, is being offered for sale by the firm of Gilhofen and Ranschburg, in Vienna. It is dated January 17, 1816, whereas it had hitherto been classed with the compositions of the master emanating from the early part of the year 1815.

An International Music Exhibition is announced to be held at the Crystal Palace, from June to September, to illustrate the progress and advance of musical art during the nineteenth century. It is proposed to divide the Exhibition into four groups—

1. Musical Instruments and Appliances constructed or in use during the last hundred years.
2. Music Engraving and Type Printing.
3. Loan Collections of Historic Musical Instruments and Appliances, and Pictures, Drawings, and Engravings of Musical Subjects.
4. Modern Oil and Water-Colour Paintings, Engravings, Drawings, and Photographs of Musical Subjects.

Choral competitions and historical concerts will be held, and demonstrations with ancient and modern instruments given during the Exhibition. It is also proposed to hold a Brass Band Festival and contest on Saturday, July 21. Sir Arthur Sullivan is the chairman of the Committee of Advice.

Not the least gratifying feature of the recent performance of Mr. Coleridge-Taylor's trilogy, "Hiawatha's Wedding-Feast," is the notice of the event which appeared in the *Leipziger Tageblatt* from the London correspondent of that journal. We give the criticism translated into our vernacular by a young English student now studying at the Conservatorium of Leipzig:—

LONDON, March 24th.—Yesterday's concert of the Royal Choral Society brought English music-lovers the pleasant discovery that a new and very promising star had risen among them, in the young composer Coleridge-Taylor, who is only 25 years old. From Longfellow's Indian legend, Coleridge-Taylor has chosen three scenes—viz., "The Wedding-Feast," "The Death of Minnehaha," and the "Departure of Hiawatha," and has clothed them in the musical form of a cantata, under the title "Song of Hiawatha," which, rich in melody, and overflowing with life, is unusually captivating. The composer, who himself conducted, received a great ovation. Nor was the "Imperial" element—now always welcome—wanting to the occasion. The British audience applauded the more warmly, as they were honouring an Anglo-African composer, whose richly-coloured music conjured up the glories of the prairies of the Wild West of America.

A CONGRESS for the discussion of matters musical is to be held in connection with the Paris Exhibition from June 14 to 18. The most important subjects which have been set down for discussion are (1) "The general employment of the Diapason normal," (2) "The unification of terms employed by composers," (3) "The regularisation of the metronomic indications," (4) "The utility of schools of conductors and the study of instrumentation," and (5) "The utility of the development of Musical Societies." All communications relating to the Congress are to be addressed to M. Baudouin La Londre, Secrétaire général de la Commission d'organisation, Rue Gounod, 11, Paris.

THE Cologne Conservatory of Music will celebrate its first jubilee on the 10th inst. and four following days. The ceremonial opens with a "Festakt" on the forenoon of the 10th, followed in the evening by a concert organised by the present Professors of the Conservatory. The present students are to furnish a concert on the following day, and past students are to be represented by two concerts on the 12th and 13th. The Festival will be brought to a close by a convivial meeting in the Gürzenich. All old students are cordially invited to attend this interesting celebration.

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MR. WILLIAM POUNTNEY has certainly earned the distinction of being a veteran Festival chorus singer. He has sung as a bass in that capacity at every Birmingham Musical Festival (with the exception of 1849) since the year 1846; thus he has rendered more than half-a-century's service, good and true, to the cause of choral music in Birmingham. Moreover, he has just succeeded in getting a "first-class engagement for the approaching Festival"—not by favour,



(From a photograph by Burgoine, 371, Coventry Road, Birmingham.)

or by virtue of his long service, but after having been duly tested by Dr. Swinnerton Heap, the chorus-master. Congratulations to Mr. Pountney, who sang in the first performance of "Elijah," under the composer's conductorship. The veteran singer retains vivid recollections of Mendelssohn and the extraordinary enthusiasm which attended the production of his great oratorio, fifty-four years ago.

WE much regret that, owing to a slip of the pen on the part of our Liverpool correspondent, an unfortunate error appeared on p. 263 in our last issue. Master Harold Batten, who is aged fifteen, and not twelve, as was stated in the Liverpool papers, played the solo part in Mendelssohn's *Violin Concerto* at the Wirral Amateur Society's concert on March 22. There is no need to correct the statement in regard to the manner in which Master Batten discharged his difficult task. This may certainly be confirmed, with the addition that the young violinist reflected the greatest credit upon his teacher, Mr. Ernest Schiever, the conductor of the Society. We understand that the late Sir Charles Hallé, at his own house in Manchester, played the boy's accompaniments on two or three occasions, and that he (Sir Charles) anticipated a successful career for the youthful violinist. May that prognostication be abundantly realised.

SIR JOHN STAINER sends us the following appreciation of the late Mr. Horace Butterly:—

"Let me say a few words expressing my affectionate regard for the late Mr. Horace Butterly, and my personal gratitude to him for the valuable help he formerly rendered me for many years at St. Paul's. He was a loyal and enthusiastic member of the special choir from its first enrolment, twenty-seven years ago; and some of his well-trained chorister boys took part in all the great musical services in the Cathedral. His kindness and amiability were as noticeable features in his character, as his love for church music and his untiring efforts to promote it."

"*Stomoxys calcitrans*" and "*Helophilus trivittatus*" are not musical terms, but they are to be found in two hobby articles which Mr. Walter Wesché, an ardent disciple of the microscope, has contributed to the February issue of *Knowledge* and the March issue of *Science Gossip*. The titles of Mr. Wesché's erudite articles are "*The Fly, syritta pipiens*," and "*The Ptilinum of Diptera*." They are both illustrated, and show "the extraordinary and the apparently ingenious in Nature," of which, as Mr. Wesché truly adds, "there is no end."

MR. ROBERT NEWMAN announces that in order to add interest to the scheme of his London Musical Festival, the English and French orchestras will be heard separately, as well as together, and therefore the French novelties will be performed by the French orchestra and the English novelties by the English orchestra. The combined bands will, however, interpret the great works of the classic and romantic schools already announced in Mr. Newman's prospectus.

SEÑOR FELIPE PEDRELL, the distinguished Spanish musical savant, is actively engaged upon the preparation of a complete edition of the works of the sixteenth century Spanish composer, T. L. da Vittoria. It will include, in eight volumes, Motets, Masses, a Magnificat, and other compositions for the church, the final volume comprising hitherto unpublished works. The edition will be issued by Messrs. Breitkopf and Härtel, of Leipzig.

SIR FREDERICK BRIDGE is announced to give a course of three lectures, with musical illustrations, at the Royal Institution, on the 26th inst. and the 2nd and 9th prox., at 3 p.m. The subject of the Professor's discourses is "On the growth of chamber music, from Allegri's *Symphonia* (1586-1652) to Haydn's first quartet."

MR. SIMS REEVES has been granted a Civil List pension of £100 per annum in recognition of his eminence as a singer.

DR. HENRY COWARD, chorus-master of the Sheffield Musical Festival, will contribute to our next issue an article on "The Training of a Chorus."

A PERFORMANCE of Coleridge-Taylor's "Hiawatha's Wedding-Feast" and "Death of Minnehaha" is announced to take place on the 6th inst., at Queen's Hall, under the auspices of the National Sunday League and conducted by Mr. Allen Gill. The programme will also include Edward German's Overture to "Richard the Third," Coleridge-Taylor's "Hiawatha" Overture, the chorus "Challenge of Thor," from Elgar's "King Olaf," and other compositions by English composers.

CHURCH AND ORGAN MUSIC.

GLOUCESTER CATHEDRAL RECITALS OF SACRED MUSIC.

WERE sepulchred deans and entombed cathedral organists to revisit the scenes of their former labours, they would rub their eyes on beholding the changed condition of things as compared with their easy-going administrations. St. Paul's would furnish a remarkable example, where, fifty years ago, "Tuppence, please," was the verger-uttered demand through the crack of the door that greeted any visitor wishing to enter the cathedral when Divine service was not being held. In regard to more musical matters—and nowhere has there been a greater revolution in this respect than at the mother church of the Metropolis—we may turn to Gloucester Cathedral. Soon after Dr. C. H. Lloyd was appointed organist (in succession to Dr. S. S. Wesley) he instituted special musical services in the nave of the Cathedral and organised a volunteer choir of ninety voices for that purpose. On these occasions selections from the well known oratorios were sung. These services took the form approaching to an ordinary service and always included a sermon. But under the organistship of Mr. C. Lee Williams, Dr. Lloyd's successor, their more strictly musical features, especially the instrumental portion, became more prominent. The service proper was thereupon greatly reduced, and these music-makings assumed their present character. Thus the good seed sown by Dr. Lloyd and Mr. Lee Williams is bearing excellent fruit under the fostering care of Mr. A. Herbert Brewer, the present organist.

"A Free Recital of Sacred Music," as it is designated, is given on a Thursday evening in every month from November to April inclusive. These interesting Recitals are attended by congregations approaching four thousand people, who come in from the neighbouring towns of Stroud, Cheltenham, Tewkesbury, and other places for miles round, many driving into the city in all kinds of vehicles, from the farmer's jolting cart to the smart "turn out" of the county folk. In sending some particulars, at our request, of these music-makings of sacred song, Mr. Brewer writes:—

"The Free Recitals of Sacred Music, as they are advertised, are essentially for the people, and I can assure you they appreciate what is done for them. I endeavour to give the people good, simple music from the oratorios which they can easily follow and understand. Short and simple pieces of this nature never seem to weary the listeners. The chorus consists of members of the societies which I conduct here—the Festival Class, the Choral and the Orpheus societies. As a rule, I am able to get two professional soloists from London or elsewhere; these, in addition to the chorus, kindly give their services. There is a rehearsal for the soloists on the same day as the recital, at 4.45, after the evening service, and for the chorus at 7 the same evening, in the Chapter House. What is now known as 'the hidden quartet' has become more or less an institution at the recitals—viz., four voices singing a chorale, or short anthem, at the extreme end of the cathedral. The effect is undeniably very beautiful and much appreciated by the attentive listeners who fill the nave. Two congregational hymns are included in each programme. The people enjoy singing them, and the effect is excellent, even sometimes dramatic, when a good, solid, popular tune is chosen. The recital lasts exactly one hour. I must not omit to add that the Dean

and Chapter give me their heartiest support, the Dean being particularly enthusiastic over the recitals."

We give the programme of the last recital of the season:—

GLOUCESTER CATHEDRAL.

PRAYER—*Prevent us, O Lord. Our Father, which art in heaven.*
 1. Organ Solo—"Andante con moto" (C minor Symphony) Beethoven.
 2. Solo—"Love not the world" ("Prodigal Son") Sullivan.
 3. Hymn, No. 250 ("Hymns Ancient and Modern").
 4. Organ Solo—Variations on the chorale St. Antoni—Haydn Brahms.
 5. Solo and Chorus ("He was despised" "Behold the Lamb of God") ("Messiah") Handel.
 6. Air—"For my soul thirsteth for God" (Psalm xlii.) Mendelssohn.
 7. Quartett—"God is a Spirit" ("Woman of Samaria") Sterndale Bennett.
 8. Solo and Chorus ("The sorrows of death" "The night is departing") ("Hymn of Praise") Mendelssohn.
 9. Hymn, No. 111 ("Hymns Ancient and Modern").

Prayer. The Blessing.

Concluding Voluntary—Prelude and Fugue in C .. Bach.

H. D. M. SPENCE, Dean.

April 5, 1900 (135th Recital). A. HERBERT BREWER, Organist.

The Hymns are chosen for congregational singing, and all present are requested to join in the melody in unison.

Such a ministry of sacred song, and noble use to which a stately fane can be put, need no eulogy. We should indeed be glad to hear that other cathedrals besides Gloucester were as actively engaged in a work so worthy, of such high privilege, and so full of encouragement to all who are privileged to share in its achievement.

LENTEN SERVICES.

YEAR by year these solemnities show a gratifying increase. The premier place in a necessarily brief record must be given to St. Paul's Cathedral, where, on Tuesday in Holy Week (the 10th ult.), Bach's "St. Matthew" Passion was accorded its annual devotional rendering. For twenty-seven years have the grand old Cantor's strains been heard every Lent in St. Paul's, and each repetition only serves to heighten the beauty of that wonderful creation. From a coign of vantage high up in the gallery above the South door—said by Sir John Stainer to be the best place for hearing the music in the Cathedral—it was a very impressive sight to look down upon the great congregation and the white-robed singers and players upon instruments all reverently assembled together to participate in a feast of holy song. As on all previous occasions, no pains seem to have been spared to give the work a rendering worthy of its greatness and purport, and Sir George Martin, upon whose shoulders falls the whole of the preparation, has again to be congratulated upon a complete success. Mr. Charles Macpherson, who was at the organ, played as introductory voluntaries Bach's Fantasia and Fugue in C minor, Rachmaninoff's Prelude, and the Introduction to Haydn's "Passion." The last-named, appropriately introduced by Sir George Martin many years ago during his sub-organist period, has now become one of the traditions of a service that must be ranked as the service of the year in our Metropolitan Cathedral.

From a number of service papers to hand of Lenten services, we select the following, several others being noticed by "our own correspondents" under their respective localities:—

St. Asaph Cathedral, Bach's "St. Matthew" Passion, with orchestra (Dr. Archibald W. Wilson, organist); Bradford College Chapel, "Service of sacred song," selected

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from the works of Mendelssohn—Psalms 13 and 43, Organ Sonata, No. 3, and Prelude and Fugue, No. 2 (Messrs. Abby Williams and A. J. F. Wood, organists); Hampstead Parish Church, Spohr's "Calvary" and Gounod's "Come near to the Cross" (Mr. George Aitken, organist); St. Stephen's, Guernsey, Gounod's "Redemption" (Mr. J. Matthews, organist); St. Jude's, Bethnal Green, Stainer's "Crucifixion" and Maunder's "Penitence, Pardon and Peace" (Mr. H. W. Reeves, organist); St. John's Parish Church, Cardiff, Lee Williams's "Gethsemane," with orchestra (Mr. G. H. Cole, organist); St. Clement's, Ilford, Haydn's "Passion," by the Ilford Philharmonic Society (Mr. Alfred H. Allen, organist); St. James's, Colchester, Rossini's "Stabat Mater" (Mr. Charles Wood, organist); Christ Church, Dover, Mr. H. J. Taylor's "The Last Supper" (Mr. H. J. Taylor, organist); St. Mary Magdalene, Taunton, Ferris Tozer's "The way of the Cross" and Stainer's "Crucifixion" (Mr. Harold E. Jebb, organist); Emmanuel Church, Tunbridge Wells, Passion Music from "The Messiah"; Hollinshead Street Congregational Church, Chorley, Stainer's "Crucifixion" (Mr. J. L. Milnes, organist); St. Andrew's, Ashley Place, Brahms's "Requiem" (Mr. Edward Wyatt, organist); Christ Church, Westminster Bridge Road, "Messiah" (Mr. J. R. Griffiths, organist); Gravesend Parish Church, Stainer's "Crucifixion" (Mr. Howard Moss, organist); All Saints' Church, Hatcham Park, Stainer's "Crucifixion" (Mr. W. C. T. Couch, organist); Caius College Mission Church, Battersea, an excellent and well rendered selection of sacred music, under the direction of Mr. Albert H. Eyre, organist, with Miss Iverson at the organ.

AN ASSOCIATION OF ORGANISTS.

"THE Wakefield and District Organists' Association" is one of those decentralizing institutions which deserve commendation and encouragement. A recently issued pamphlet furnishes an interesting "retrospect, 1890-1900," of this fraternity. Inaugurated ten years ago, at a meeting attended by eighteen organists of Wakefield and the neighbourhood, the roll now contains eighty-eight names! The unsectarian character of the Association is evidenced by the fact that these four score or more "chief musicians" represent seventy-four various places of worship, which include a Primitive Methodist and a Roman Catholic Church! Surely this is an eminently practical instance of brethren dwelling together in unity. Papers are read, organ recitals and musical evenings given, summer excursions arranged, and, of course, there is that inevitable and distinctive English function, an annual dinner. From time to time papers are read by non-members, and altogether the Wakefield and district organists seem to have some very good times in the bonds of fellowship. The concluding paragraphs of the last report, by Mr. A. E. S. Sugden (20, Arundel Street, Wakefield), the hon. secretary, may be quoted, with hearty congratulations upon the success attending so interesting and praiseworthy an organisation:—

Meeting on a basis of perfect equality—knowing no distinction of amateur or professional members—no distinction of creed or sect, we meet as brethren, banded together to help each other by advice and sympathy; and the influence of the Association is felt throughout the district, and even beyond.

What it shall become cannot be foreseen. The past no man can rob us of; the future rests with ourselves.

AN extremely interesting programme of mediæval music was given by the Plain-song and Mediæval Society at the St. Paul's Chapter House, on the 5th ult. The selection, ranging as it did from the eleventh to the fifteenth century, was of great historical interest, as showing, first, the plain-song in its original form as in the eleventh century, "Ut tu propitiatus," then in its harmonised form as exemplified by the fourteenth century, "Benedictus

qui venit," and, later still, its development into such beautiful madrigals as "This day, day dawns." The programme also included the celebrated "Sumer is icumen in" and a fine song by John Cole called "To live alone," which was admirably sung by Mr. Vernon Taylor, under whose direction the performance was arranged. Sir John Stainer was in the chair, and Mr. Briggs supplied most interesting historical and other data.

THE service list for the month of April of Calvary Church, New York, is an interesting document, and shows that in an eclectic selection of music English composers are duly honoured. The names of Stainer, Martin, Sullivan, Stanford, Thorne, and Lemare appear as vocal composers, while in a list of organ solos, played at Evensong, appear the names of F. E. Bache, Chipp, and Smart. Mr. Clement R. Gale is the organist and choirmaster of the church, and is to be congratulated upon his administration of musical matters at Calvary Church.

BIRMINGHAM CORPORATION ORGAN RECITALS.

MR. C. W. PERKINS, organist to the Corporation of Birmingham, has, at our request, sent the following particulars of the weekly recitals which he gives with so much acceptance in the Town Hall of that hardware producing and music-famous city. Mr. Perkins writes:—

I have been trying for some years to improve the taste of the audience by gradually increasing the proportion of serious organ music. At the same time I am of opinion that as there are a number of poor people (more than one labouring man being among the most devoted attendants), it is better for them to hear some of the great orchestral works on the organ than never to hear them at all. I am glad to say that there is now more applause after a Prelude and Fugue of Bach than there was ten years ago after an operatic overture.

The recitals, which are free, are given on Saturday afternoons, at 2.30. As a rule, the audience numbers from 500 to 700 people, and includes all classes of the community. They are always singularly attentive and appreciative.

At the last recital (in June) I always give a programme selected entirely by the audience. Each person who wishes to ask for a piece writes the title (and his name and address) on a post card and sends it to the Town Hall. The voting last year stood thus, with a large majority for No. 1:—

1. Overture to "Tannhäuser" Wagner.
2. Storm Fantasia Lemmens.
3. Variations on the Austrian Hymn Chipp.

No. 3 was, as you are aware, composed for this instrument and is a great favourite here.

The following will serve as a specimen—though he disclaims it as a "model" programme—of a recent recital given by Mr. Perkins in the Town Hall, Birmingham:—

1. Concert Overture in C minor Hollins.
2. Andante in E (from the Pianoforte Concerto in G minor) Mendelssohn.
3. {(a) Siciliano Bach.
4. (b) Fugue in G minor Bach.
4. Introduction and Allegro in F Handel. (From the "Cuckoo and Nightingale Concerto.")
5. Andante and Variations in G Beethoven.
6. Toccata in E flat Capoccini.
7. Entr'acte (The death of Pierrot) Mario Costa.
8. Grand Fantasia on the Wedding March and the Fairies' Dance, in Mendelssohn's "Midsummer Night's Dream" music Liszt.

ORGAN RECITALS.

THE following organ recitals, given during the past month, may be recorded:—

St. Neot's Parish Church (organist, Mr. A. Thompson), re-opening of organ, rebuilt by Messrs. Bishop and Son, by Dr. A. H. Mann, who played a Concerto in G minor by

Matthew Camidge; St. Clement Danes, Strand, by Mr. F. G. M. Ogbourne, who played Best's Air with variations in A; Horbury Congregational Church, Notting Hill, by Mr. C. Thornton Turner; Holy Trinity Church, Malvern, by Mr. Fred. G. Hickson; St. Bees Priory Church, by Mr. F. J. Livesay (programme entirely of Passion Music); St. Mary's, Southampton, by Mr. R. Sharpe, who played S. S. Wesley's *Andante in A*; St. George's Presbyterian Church, Stockton, by Mr. James Foggett; All Saints' Church, Toronto, by Mr. W. E. Fairclough; St. George-the-Martyr, Queen Square, by Mr. Alfred J. Miller, with Miss Nancy Miller as vocalist; Kendal Parish Church, by Mr. W. Granger, who played Calkin's Festal March in C; Congregational Church, Fareham, by Miss Lee, who also played some violin solos; Parish Church, Strabane, by Mr. C. J. Brennan; Holy Trinity Church, Sutton Coldfield, by Mr. W. A. Macduff (opening of the Hope-Jones new electric organ), who played Smart's Air in A with variations and final fugato; St. Margaret's, Westminster, by Mr. E. H. Lemare, who played a new Concert Rondo in B flat, by Hollins; Parish Church, Castleacre, Norfolk, by Mr. Francis G. Highe; Parish Church, Saffron Walden, by Mr. Herbert Mahow, who played the two recently published posthumous organ pieces by Mendelssohn; North Berwick Parish Church, Mr. Andrew Calley (organ) and Mr. H. J. Crumpton (violin), both sightless performers; and at Kirkby Stephen Parish Church, by Mr. George Rathbone (organ), who played Rheinberger's Sonata in F minor and Elgar's Imperial March; Miss Wakefield (vocalist), who sang three sacred songs by Cornelius.

THE organ in Christ Church, Cannes, presented by the late Mr. T. R. Woolfield, the founder of the church, and erected in 1867, has recently been renovated at a cost of £430, upon which there remains a debt of £210. Two recitals have recently been given on the restored instrument—one by Mr. Percy Harmon, organist of St. Paul's, Cannes, and another by Mr. Cecil H. Wybergh, organist of the Royal Memorial Church, Cannes. On the former occasion some anthems were well sung by the choir of Christ Church, under the direction of Mr. S. Herbert March, organist of the church.

MR. E. H. THORNE announces four "Bach organ recitals" to take place at St. Anne's Church, Soho, on every Saturday afternoon during the month, at 3.30. The programmes contain several of the little known and seldom played Choral Preludes of the great Cantor, and therefore organ students would do well to attend these excellent Bach performances.

A SERIES of recitals is announced at St. Michael's Church, Cornhill, on every Thursday during May (except the 24th), June, and July, at 1.15 p.m. Various organists, including Dr. W. John Reynolds, organist of the church, will give the recitals.

A POLYTECHNIC ORGAN.

THE following is the specification of a three-manual organ built by Messrs. Beale and Thynne, and presented by the late Sir Henry Tate, Bart., to the Polytechnic Institute, Battersea:—

GREAT (12 stops).

Double Open Diapason	16 feet	Flauto Traverso	4 feet
Open Diapason, No. 1.	8 "	Twelfth	2 ³ "
Ditto, No. 2.	8 "	Fifteenth	2 "
Hohlflöte	8 "	Mixture	4 ranks
Dulciana	8 "	Trumpet	8 feet
Octave	4 "	Clarion	4 "

SWELL (13 stops).

Lieblich Bourdon	16 feet	Flautina	2 feet
Open Diapason	8 "	Mixture	3 ranks
Rohrflöte	8 "	Contra Fagotto	16 feet
Viole d'orchestre	8 "	Horn	8 "
Violons Celestes	8 "	Hautbois	8 "
Echo Salicional	8 "	Clarion	4 "
Principal	4 "	Tremulant	

SOLO (11 stops).

(All, except Tuba, in a Swell Box. Tuba on 15-in. wind.)	
Salicional	8 feet
Lieblich Gedact	8 "
Violoncello	8 "
Violes Celestes	8 "
Concert Flute	8 "
Harmonic Flute	4 "
Harmonic Piccolo	2 feet
Orchestral Oboe	8 "
Clarinet	8 "
Vox Humana	8 "
Tuba	8 "
Tremulant	

PEDAL (12 stops).

Harmonic Bass	32 feet	Octave	8 feet
Open Diapason (Wood)	16 "	Flauto Dolce	8 "
Ditto (Metal)	16 "	Violoncello (in Swell Box)	8 "
Grand Bourdon	16 "	Contra Fagotto (do.)	16 "
Echo Bourdon (in Swell Box)	16 "	Ophicleide	16 "
Contra Bass	16 "	Tromba	8 "

COUPLERS.

Swell to Great.	Swell to Solo.
Swell Octave to Great.	Great to Pedal.
Swell Sub-Octave to Great.	Solo to Pedal.
Solo to Great.	

ACCESSORIES.

Three fixed Composition Pistons to each Manual, including suitable Pedal Bases. One adjustable Composition, by Stop Key, to each Manual, and three to Pedal Organ.

COMPASS.

Manuals, CC to C (throughout); Pedale, CCC to F.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Miss Frances Shortis, St. Anne's Church, Brondesbury. Mr. H. W. Chuter, Sherborne Abbey. Mr. Bruce Steane, Parish Church, Seal, Sevenoaks. Mr. Victor Williams, Christ Church, Upper Norwood. Mr. W. Norman Kewish, Wesleyan Church, Woolwich. Mr. J. Turton Smith, Conway Parish Church. Mr. T. W. Ritson, Parish Church, Mumbles, Glamorgan. Mr. Herbert Gresham, Holy Innocents' Church, Hammersmith.

REVIEWS.

MUSICAL LITERATURE, &c.

Bach. By C. F. Abdy Williams. With illustrations and portraits. [J. M. Dent and Co.]

THIS biography, which forms one of "The Master Musicians" series, is an improvement upon the two preceding volumes. Although Mr. Abdy Williams has been obliged to obtain his biographical facts from previous writers on the great Cantor, of whom Spitta is the chief, yet he has invested his work with a fresh interest by reason of a visit to the Bach country last year. In this connection he says: "The name of Bach is revered by Thuringian organists, and I had interesting conversations with his successors at Arnstadt and Mühlhausen, Herr Kellermann and Herr Möller. But the chief music-seller at Arnstadt told me that 'Bach's music is out of date; no one has now any interest in such old-fashioned compositions.' This must have been very galling to an ardent Bach disciple from England. The author has wisely kept the account of Bach's life distinct from that of his compositions, and he has produced a readable if not exhaustive account of the Leviathan composer and his works. It is a pity that the references to Bach's music in England are so meagre, as well as a little wanting in accuracy. There are discrepancies on pp. 132 and 142, between the year of the issue of Wesley and Horn's edition of the "48." As a matter of fact, Part I. was issued in September, 1810, and the work was completed in July, 1813. Mr. Abdy Williams states that A. F. C. Kollmann (not Kollmans as he has it) printed, but never published his edition of the "48." Has he ever seen a copy? If he has not, he should have given his authority for the statement. The information given on p. 143 concerning the English publication of the organ works needs correction. Catalogues of the vocal and instrumental works; a bibliography, and a glossary add to the usefulness of this latest "life" of Bach, which is furnished with nine interesting illustrations.

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Five-part Harmony. By Francis Edward Gladstone. (No. 60 of Novello's Primers and Educational Series, edited by Sir John Stainer and Sir C. Hubert H. Parry.) [Novello and Company, Limited.]

THE majority of treatises on harmony do not treat of five-part writing to any great extent. But as this higher grade, so to speak, of harmony is compulsory for the degree of Bachelor of Music at the principal Universities, candidates are often in need of some help in their five-part harmony preparation. This Dr. Gladstone supplies in a very clear and satisfactory manner in "this little book," as he modestly calls it. He says, and that truly: "The plan of this work is arranged in such a manner that anyone who is already well instructed in harmony may advance without the aid of a teacher." Dr. Gladstone tells the student what to do, how to do it, and what not to do, in language that is to the point and free from ambiguity. In each chapter he gives a problem for the student to work and furnishes a solution in the Appendix. This Primer is undoubtedly the handiwork of an expert who is fully qualified to write upon the subject of which it treats.

CHURCH MUSIC.

Six Easy Settings of the Kyrie Eleison. By Frederick Iliffe.

Magnificat and *Nunc dimittis* in D. By Frank L. Moir. *Te Deum*, *Benedictus*, *Jubilate Deo*, and *Magnificat* and *Nunc dimittis* in F. By S. Coleridge-Taylor. (Novello's Parish Choir Book. Nos. 414 to 419.) [Novello and Company, Limited.]

DR. ILIFFE'S setting of the Responses to the Commandments contains more variety and possibility than are usually found in such arrangements. The first three are simple in design and character, and should give little trouble to any choir. The melody of the fourth, in D minor, is provided with an alternative harmonization to be used after the fifth, seventh, and ninth commandments. The fifth setting is distinguished by the effectiveness of the organ accompaniment, the passage for the flute at the close being in particular a happy thought. The last of the series would necessitate some practice to secure unanimity, as the music to be sung after the second, fourth, sixth, and eighth commandments is in seven parts. The greatly increased richness in the volume of tone will, however, well repay any extra time devoted to its rehearsal.

The music to the *Magnificat* and *Nunc dimittis* composed by Mr. Frank L. Moir combines simplicity and effectiveness in a notable degree. The portions in solid harmony are relieved by some clever entrances in imitation and passages in unison for sections of the choir, and the voices are admirably sustained by the organ accompaniment.

Mr. Coleridge-Taylor's music is so distinctive that unusual interest is attached to his settings of the Church canticles. It may be premised that each bears the stamp of strong individuality. In precisely what this individuality consists it would be difficult to say. Technically, there is a subtle intermixture of the major and minor modes, frequent use of chromatic harmonies, and brief excursions into unrelated keys, while the accompaniment is frequently made to comment, as it were, on the text. But this description does not convey an idea of the freshness and singular attractiveness of the music, which holds the attention while it accentuates with peculiar force the meaning of the words. The vocal parts will be found easy to sing, for the harmonic changes are well approached, and the composer has manifestly avoided contrapuntal complexities. Notable points in the *Te Deum* are the words "Holy, Holy, Holy, Lord God of Sabaoth" being delivered *forte*; the bold enharmonic change at the sentence "Thou didst open the Kingdom of Heaven"; and the impressive effect of the unaccompanied seven-part writing at the passage "We therefore pray Thee." The *Benedictus* contains a section of fourteen bars for the sopranos in unison, which might, when desired, be sung as a solo. The music is less intense in expression than that of the *Te Deum*, but otherwise it has much in common with the setting of the great Easter hymn. The *Jubilate* starts in four parts unaccompanied, save for a pedal C, in genuine jubilant strain which, at the entry of the organ, is intensified by the repetition of a figure in the accompaniment. The *Gloria*

is very stirring. There is an expression of chastened rejoicing in the music to the *Magnificat*, which is in most happy consonance with the text. The passage "And His mercy is on them that fear Him" is set for the sopranos in two parts, and the portion beginning "He rememb'ring" is intended to be sung without assistance from the organ, except for an occasional chord to maintain the pitch. The strains accompanying the *Nunc dimittis* are beautiful in their unaffectedness and tranquillity.

PIANOFORTE MUSIC.

Vier Klavierstücke. Op. 17.

Vier Lyrische Stücke. Op. 28.

Vier Stimmungsbilder. Op. 37.

For Pianoforte solo. By Alexander von Fielitz.

[Breitkopf and Härtel.]

THE above pieces form part of Messrs. Breitkopf and Härtel's admirable series "The Pianist's Library." The "Klavierstücke" are severally named "Ritornelle," "Consolation," "Romanze," and "Novelette," titles which are appropriate to the music they respectively head. The "Ritornelle" is particularly pleasing, "Consolation" contains much that is satisfying to the ear, the "Romanze" is short but expressive, and the "Novelette" suggests the modern story full of stirring incident.

The four "Lyrical pieces" bear no names, but the music contains pleasing fancies. The second piece in particular is a charming composition of poetic and tranquil character.

The "Tone-pictures" are similar in character. The first, entitled "Idylle," is an expressive little piece in G minor. This is followed by an "Entr'acte" of graceful nature, a movement of some dignity entitled "Hymnus," and a vivacious "Capriccioso," which demands an agile left hand.

SONGS.

Starlight. With Violin obbligato. By May Pettifer.

The Troubadour's Serenade. Words by Thomas Moore.

Music by May Pettifer.

[Hammond and Co.]

INASMUCH as Miss Pettifer has succeeded in obtaining the diploma of Associateship from the Royal College of Organists, she may be accounted a well-trained musician, and indications of this are plentiful in these songs. Originality and distinction they do not possess, but they are well laid out for the voice, and the music is pleasing by reason of its good workmanship. "Starlight" is furnished with Italian as well as English words, and is best suited to a contralto voice. To those thus gifted it may be recommended as affording a change of sentiment from the expressions of unrequited love which contraltos are usually asked by composers to interpret, the theme of "Starlight" being love of one's native country.

"The Troubadour's Serenade" is a good setting of Moore's impassioned words, the singer being afforded opportunities for impressing their significance and the harmonic scheme being rich and well varied.

PART-SONGS.

The Merry Bells of Yule. Words by Tennyson. Music by E. W. Naylor.

The Song of the Zetland Fisherman. Words by Sir Walter Scott. Music by Sir George Elvey.

A Fortunate Island. Words by Norman Gale. Music by Basil Johnson.

When first I came to court. Words by Austin Dobson. Music by C. H. Lloyd.

The Silent Land. Words by Longfellow. Music by Harold R. White.

(Novello's Part-Song Book. Nos. 813 and 814, 816 to 818.) [Novello and Company, Limited.]

MR. NAYLOR has chosen for his text Cantos 28 and 30 of "In Memoriam." The part-writing is in four, five, and eight parts, some of which cleverly suggest the pealing of the "Merry Bells of Yule." Other devices employed to secure variety are also very ingenious, and the part-song will be found to well repay any extra practice it may require to do it full justice.

It is doubtful if Zetland fishermen ever sang in the style of Sir George Elvey's music to Scott's lines, but the composition is a very pleasing four-part song, which will present no difficulties to fairly trained choirs.

Although Mr. Basil Johnson has set Mr. Norman Gale's lines in eight vocal parts, the music is easy, all awkward intervals and treacherous entrances being avoided; moreover, the part-writing is flowing and melodious in character. An *ad libitum* pianoforte accompaniment increases the effectiveness and richness of the harmonic scheme.

The spirit of Mr. Austin Dobson's lines "When first I came to court" has been admirably caught by Dr. C. H. Lloyd, and the music suggests the period of the subject with a fidelity that accentuates its old world sentiment. The composition is dedicated to "Lionel Benson and the members of the Magpie Madrigal Society," and the vocal parts have manifestly been written in remembrance of the abilities of the singers who have adopted the name of the inquisitive bird. Precision of attack and crispness of articulation are absolutely essential factors in the interpretation of this madrigal, which, it should be added, has two independently written soprano parts as well as the usual alto, tenor, and bass parts. Its difficulties, however, are by no means extraordinary, and are such as will interest a capable body of choristers.

Mr. Harold R. White has set Longfellow's familiar lines "The Silent Land" with a repose and dignity whereby the composer has happily caught the spirit of the lyric. Although the music is written mainly in four parts, the alto, tenor, and bass are occasionally divided, with the result that the harmonies are greatly enriched. This part-song will not be found difficult, but it requires expressive and careful singing—this, of course, is in its favour.

PROFESSOR NIECKS ON "THE TEACHING OF MUSICAL HISTORY."

PROFESSOR NIECKS chose, for the paper which he read at the Musical Association, on the 10th ult., the above ambiguous title to enable him to speak on "the teaching of music" in more than one sense. His objects were, on the one hand, to present to the Society a plea for a proper and more general study of musical history, and, on the other hand, to propose for discussion some views of perennial interest.

The state of matters, he said, which all serious musicians must deplore, and must wish to be changed, consists in that the history of music is too little taught, and, when taught, often improperly taught than properly. Nothing could be more lamentable than the neglect of musical history in music schools, abroad as well as in this country. In most cases the directors neither appoint a properly qualified teacher nor exact the attendance of the pupils. Few students care for anything but playing, singing, or composing. Theory is irksome to them, and shirked as much as possible, and history they regard as a superfluity and fatuity. Those who are ambitious of becoming *virtuosi* do not know that being a singer or player is not synonymous with being a musician; they do not see that a musician's training comprises many more things than technique; they have no suspicion that the most prodigious vocal or instrumental acrobat may after all be but a poor creature as an artist. The directors of music schools should not allow students to choose what they like, but should force them to do what is good for them. The directors ought to impose upon all systematic courses of theory and history, obligatory not merely in print, but also in deed. The lecturer admitted the difficulty of realising the idea, but held that there is no other way of putting a stop to the unlimited increase of strummers, fiddlers, and vocalisers, that remain immature and undeveloped to the end of their days. Maturity can only be obtained where the study of playing and singing is combined with other studies. Unless a music student acquires a thorough knowledge of the texture and structure of the art, which harmony and counterpoint, on the one hand, and form, on the other hand, teach, he will never outgrow the helpless stage of artistic infancy.

Professor Niecks, after pointing out the almost generally unsatisfactory nature of historical examination papers (those of the Universities not excepted), which hardly contain anything but questions about dates, names, and titles, turned to the question of what history can do for the musician. The historian Ambros writes that we can

understand the developed art only after understanding its earlier stages and gradual growth; and that history teaches us a serious truth—namely, that in times which the gay world of to-day no longer knows the noblest lived and laboured, and left rich treasures for humanity; that in the domain of art, as elsewhere, the sum of our experiences, but not the intelligence and talent has become greater. Although the bearing of history on practice, the lecturer went on, is less obvious than its bearing on general culture, being partly indirect, it is nevertheless very real. By the analysis of the techniques and styles of different periods, schools, and individuals, history gives the student insight into the changing texture and structure of his art. By the description of the character of the artists and their social and other surroundings it reveals to him, at least to some extent, the spirit of the art-products. And by setting forth the views of musicians of all ages, the usages as to the performances of their works, and the nature of the instruments employed, it still further enables him to realise the ways and means of times gone by. Who does not see that history, in widening the horizon of the musician, must influence his whole art-practice? Who does not see that history, in teaching the musician the things indicated, must develop his judgment, his taste, and his knowledge of how to do? After this explanation, the practical bearing of musical history can no longer be hidden even from the most prejudiced. But it manifests itself in a still more direct manner. What practical results, for instance, may be derived from the history of notation, taking the word in its widest meaning, including the use of accidents, measure, *tempo*, and marks of expression! From it musicians may learn a great deal of what is indispensable for the correct execution of older works than those of our own time. But, after all, the greatest of the benefits derivable from the study of the history of music is that it takes the musician out of conventionalism, fashion, and individualism into universality; out of technical narrowness and emotional dimness into intellectual freedom and clearness—that, in short, it opens up before him an infinitude of infinite vistas.

The cause of the disbelief in musical history should not, however, be wholly ascribed to the evil disposition of the disbelievers. The common defects of history teaching are probably to an equally large extent, perhaps even to a larger extent, responsible for the lack of faith. First of all it cannot be too strongly insisted upon that chronology is not history; it is no more than the handmaid of history. Facts, unless we know their meaning and connection, are as good as valueless; it is of little use to burden our memory if we do not at the same time enlighten our intelligence. Studying history in this way does not, however, make the study more difficult. Quite the contrary is the case. Having acquired a knowledge of the great movements and chief stages of development of the art, it is easy to fill in and remember the details; for these are then no longer items in a chaos, but parts of an organised whole.

The history of the arts, as distinguished from general history, has to deal with something peculiar to them, and makes them peculiarly difficult to the general student. This something is technique, its nature and its growth and changes of style. The narrative of the lives of the great composers does not constitute a history of music; it is, in fact, only a subordinate accompaniment of the real history, of the account of the developments and vicissitudes of melody, harmony, counterpoint, form, and last, but certainly not least, the spirit that prompts these, and expresses itself through them.

History, then, is chiefly concerned with movements—social, political, moral, religious, and artistic. Now these movements appear and disappear, we cannot tell when or how. They do not begin and end with the abrupt clash of a military band playing at the head of a marching regiment. No, they creep in softly, and die away slowly. We do not notice them till they have gained strength, and find ourselves again in the dark as regards their later stages and final extinction. And history is not a series of movements, a series in which every new movement starts when its predecessor has completed its course, neither sooner nor later. No, there are always a number of movements going on simultaneously, differing in vigour, length of course, and time of starting. In short, history, instead of

being Now, and is lapping conti- style vated revolu- contin- moder- styles Caval- Scarla- Beetho- and Sch Brah- show- matter startlin- and ve- in the Haydn- realise- princip- The- than the- must ac- the his- with a- a soon d- Now, i- inventio- notation- drama, by inge- by the- sible to- was the inven- evidenc- an abru- compa- gradual- proun- ceased a-

As ill- found v- mention- without- that Ha- child w- the mus- that of t- that the architec- of the inven- founders of the si- found ne- creating precur- and thos- more or and Fr- contrapu- the new- song and-

Next- facts of H- are those- essential- and comp- a limited- numerat- remarked- its subje- otherwise- at any sta- ments an-

being a series of movements, is a network of movements. Now, in this intricacy lies the difficulty of teaching and learning history. Professor Niecks illustrated overlapping of styles by the following examples: The continuance by Nanino of the pure vocal ecclesiastical style of Palestrina, whilst Giovanni Gabrieli cultivated a more worldly concerted style, and Monteverde revolutionised the art in all its branches; and by the continuance of the old opera after the introduction of the modern music-drama. In illustration of synchronous styles he remarked that the age of Lully was also that of Cavalli, Cesti, and Legrenzi; the age of Bach and Handel that of Rameau, and of the Neapolitan school of the Scarlatti, Pergolesi, Vinci, and Hasse; that along with Beethoven flourished Rossini; along with Mendelssohn and Schumann, Donizetti and Auber; along with Wagner, Brahms. The lecturer pointed out that the last example showed that the differences are by no means always a matter of nationality, giving as an example of an equally startling contrast Berlioz and Auber. Very long-lived and very short-lived composers are often stumbling-blocks in the way of neat grouping—of the former class are Haydn and Spohr. The complexity, however, is fully realised only when we comprise in one look all the principal composers existing at one moment of time.

There is nothing more difficult and more interesting than the tracing of the origins of styles. In doing so we must accept the proposition that there are no beginnings in the history of art—only developments. When we meet with a new style, form, or procedure, a little research will soon discover the germ from which they were developed. Now, if there are no beginnings, we ought not to speak of invention in this connection. Harmony, counterpoint, notation, instrumental composition, monody, the musical drama, the sonata form, &c., were not inventions made by ingenious individuals, but developments brought about by the labours of nations and generations. It is impossible to agree with Mr. Henry Davey that Dunstable was the inventor of counterpoint and Hugh Aston the inventor of instrumental composition. Quite apart from evidence, it is contrary to reason and experience to assume an abrupt change from barbarous discanting to artistic composition. And if the change was not abrupt, but gradual, what man could be presumptuous enough to pronounce that at this, and at no other point, barbarism ceased and art began?

As illustrations of the fact that the origins are not to be found where they are often assumed to be, the lecturer mentioned that the thing called by Mendelssohn "Song without words" could be traced back as far as Couperin; that Haydn was not the only father of that wonderful child whose name is Symphony; that Wagner's idea of the music-drama is, as regards the principle, the same as that of the Florentines at the end of the sixteenth century; that the means employed by Wagner (abandonment of the architectural forms, leading motives, increased importance of the orchestra, &c.) were likewise developments, not inventions; that it would be nonsense to say that the founders of monody and the music-drama in the latter part of the sixteenth and early part of the seventeenth centuries found nothing in the art of their day to assist them in creating the new art, seeing that the recitation had a precursor in the ecclesiastical chant, the aria in folk-song, and those art-songs in parts that imitated or approached more or less the form and spirit of folk-song (the Villanelle and Frottole), and that periodicity, unknown to old contrapuntal music, and characteristic of the structure of the new melodic-harmonic music, had prototypes in folk-song and dances.

Next Professor Niecks dealt with the grouping of the facts of history. The most valuable and natural groupings are those based on movements—that is, on internal and essential characteristics. But, on account of the number and complexity of the movements, such grouping is only to a limited extent possible in histories of music. After enumerating various possible divisions, the lecturer remarked that the historical student who wishes to master his subject must study history from all points of view, as otherwise he cannot get a clear picture of it in its totality at any stage, and in the developments of its several departments and national sections.

The matters dealt with in the concluding part of the paper were: the importance of the analysis and description of the styles of periods, nationalities, schools, and individualities, from the technical, spiritual, and æsthetical points of view, of which especially the first is often neglected; the abuse of the term school and its proper meaning; greatness and originality—the greatest masters being by no means always the most original (Palestrina and Handel); genius not necessarily the outcome of morbidity, of an unbalanced constitution—there being sane as well as insane geniuses; the *milieu* and the individual—the latter as well as the former being a factor in the evolution of an art. With regard to the last point, Professor Niecks remarked that it is false philosophy to teach that, given a certain climate, a certain race, a certain age, and certain social, political, and artistic conditions, the development of the art must be of one kind and can be of no other kind. This philosophy leaves out of account the caprice of nature—the individual factor. An individual may bring about a development that is not in accordance with the general tendency.

An animated discussion followed the reading of the paper, in which Mr. Davey, Mr. Jacques, and Mr. Shedlock took part. Sir Frederick Bridge warmly supported the lecturer's plea for the study of musical history in music schools and the obligatory study of theoretical subjects; and the chairman, Mr. W. H. Cummings, likewise expressed his sympathy with the aims and contents of the paper.

THE PHILHARMONIC SOCIETY.

"PAPA" HAYDN was as refreshingly welcome as ever at the third concert of the season, on the 5th ult., at Queen's Hall. His genial, genius-conceived strains are simply delightful in contrast with the tone-stressfulness and too often laboured effects which characterise so many uninspired modern creations. 'Twas a Symphony in D by Haydn that gave so much pleasure to those who can appreciate spontaneous melody and natural simplicity. As a history of this unsophisticated work will be found in another column (p. 320), we need only say that it was played with all possible refinement and verve under Mr. F. H. Cowen's careful direction, and that the theme and its dainty variations, which form the slow movement, as well as the trio of the third section, captivated the sympathetic listener by their exquisite charm.

The concert was specially memorable in that Mr. Edward Lloyd made his farewell appearance at the Philharmonic, for which Society he first sang in 1873, when he appeared at two successive concerts. The great tenor sang Beethoven's "Adelaide," accompanied most sympathetically on the pianoforte by Mr. F. H. Cowen, and, in response to a vociferous encore, Schubert's "Serenade." In the second part of the programme he gave a fine rendering of his old *cheval de bataille*, the Prize Song from the "Meistersingers." How these representative songs were interpreted by Mr. Lloyd it is hardly necessary to say, except that he fully maintained his high reputation as our foremost English tenor. The remainder of the programme does not call for detailed notice. M. Ladislas Gorski played the solo part of Max Bruch's Violin Concerto in G minor. Although the work was composed thirty-one years ago, and has been played by all the great violinists, a belated notice in the programme-book stated that it is "likely to rank among classics"! The brilliant "Tema con variazioni," from Tschaikowski's Orchestral Suite, No. 3 (Op. 55), were played with great spirit, and a special word of praise is due to Mr. W. Frye Parker, the "leader" of the orchestra, for his skilful rendering of the solo violin part. As these variations of Tschaikowski's are in the same key, G, as the Haydn variations of the symphony, the two works formed an interesting contrast between the ancient and modern schools of treatment and orchestration. Wagner's "Entrance of the gods into Walhalla" ("Das Rheingold") completed the scheme. Mr. Cowen well maintained the high standard of conducting skill which characterised his achievements at the two preceding concerts of the season.

CRYSTAL PALACE CONCERTS.

THE forty-fourth annual series of the Saturday afternoon concerts, under the direction of Mr. August Manns, terminated on the 7th ult. No work performed at the preceding concert calls for comment, but the exceptionally clever violin playing of the gifted Miss Maud MacCarthy in Bach's Concerto in A minor merits record.

Distinction was given to the concluding concert by the first performance in England of a Concerto for pianoforte and orchestra in D minor (Op 23) by Mr. E. A. MacDowell, an American composer hitherto practically unknown in this country. Born in New York, December 18, 1861, Mr. MacDowell is now Professor of Music at Columbia University in his native city. He acquired the higher technicalities of his art in Germany, and his compositions include a symphony entitled "Roland," three symphonic poems, two suites for orchestra, and two pianoforte concertos, the second of which may be said to have introduced his music to this country on the 7th ult. This work is chiefly remarkable for the peculiarities of its construction. What is practically the slow movement comes first, and this opens with what may be regarded as preludial matter based upon the second subject. The second movement is extremely vivacious. It is in Rondo form, headed *Presto giocoso*, and its character is best described as feverish haste. The *Finale* opens with a slow section in which the themes of the first movement are passed in review until they are dismissed by the entrance of the chief melody of the *Finale* proper, which has much in common with the characteristics of what is commonly known as a *Valse brillante*. It would not be fair to judge the writer's present capabilities by this work, inasmuch as it is comparatively an early production, and the music contains signs of limited knowledge of resource. Nevertheless it is an interesting example of music from "the other side," with which it is desirable that we should become better acquainted. The solo part was rendered with remarkable brilliancy by Madame Carreño, from whom the composer received early instruction in pianoforte playing. Miss Macintyre made her re-appearance in England after her somewhat lengthy sojourn in Italy, and the orchestral works included Rimski-Korsakoff's Capriccio Espagnol, not previously heard at these concerts, and Schubert's colossal Symphony in C.

POPULAR CONCERTS.

MR. ARTHUR CHAPPELL brought his forty-second season of Popular Concerts at St. James's Hall to a conclusion on the 9th ult. The only performance calling for notice in these columns since our last issue was that which took place on the 7th ult., when two works were added to the repertory. The first was a String Sextet in A (Op. 5), by Herr Ernst Rudorff. If the music is deficient in originality, it possesses estimable qualities, and the peculiar combination of instruments—three violins, a viola, and two violoncellos—cause the tone quality to be curiously light and bright. It was well rendered by Messrs. Kruse, Haydn Inwards, Slocombe, Gibson, Walenn, and Paul Ludwig, but we could not help wondering why this old work should have been thus honoured while so many superior compositions by native composers are neglected. The other ancient novelty was a Sonata in D for violin and viola, by the eighteenth century composer, Jean Marie Leclair. It proved a good specimen of this genial composer's style, which so faithfully reflects the productions of others. Messrs. Kruse and Gibson appeared to be in perfect sympathy with the music, and the pianoforte accompaniment, as arranged by Ferdinand David from the composer's figured bass, was deftly played by Mr. Henry Bird. It may be added that the Misses Mathilde and Adela Verne gave a delightfully unanimous and refined rendering of Schumann's Andante and Variations in B flat (Op. 46) for two pianofortes, and that Miss Lillian Blauvelt sang charmingly.

GOOD FRIDAY CONCERTS.

IN accordance with established custom, the Royal Choral Society gave "The Messiah," at the Royal Albert Hall, and once more Sir F. Bridge discarded Mozart's "additional accompaniments." Opinions may vary respecting this return

to the old style, but certainly there are specially interesting elements in a performance of the sacred classic under such conditions. The choruses were sung with crispness as well as vigour, and the impressiveness of the more massive numbers was augmented by the splendid volume of tone with which they were delivered. With such a competent quartet of soloists as Miss Ella Russell, Madame Belle Cole, Mr. William Green, and Mr. Watkin Mills the conductor had no cause for anxiety.

Rossini's "Stabat Mater" and selections from oratorios were given at St. James's Hall with as much success as on any preceding occasion. To the gratefully melodious solos Miss Alice Esty, Miss Clara Butt, Mr. Herbert Grover, and Mr. Andrew Black did justice. The South London Choral Association, directed by Mr. L. C. Venables, gave the choruses with spirit, and Mr. Fountain Meen played the accompaniments on the organ with his usual ability.

A more appropriate selection of orchestral music for performance on Good Friday could scarcely be devised than that presented in the afternoon by Mr. Robert Newman. The Prelude and "Good Friday" music from "Parsifal," the death music from "Götterdämmerung," and Tschaikowsky's Sixth Symphony in B minor were superbly interpreted under the direction of Mr. Henry J. Wood. The fine singing of Madame Blanche Marchesi was a distinct feature of the afternoon's music.

The evening concert at Queen's Hall possessed several attractive features. Among the oratorio excerpts specially well rendered were "With verdure clad" (Miss Lillian Blauvelt), the Passion Music from "The Messiah" (Mr. Gregory Hast), and "Angels, ever bright and fair" (Madame Emily Squire). The taste displayed by Miss Giulia Ravogli in Stradella's "Pieta, Signore," and by Mr. W. Forington in Gounod's "Nazareth" also secured recognition, and the Meister Glee Singers sang with customary success. The instrumental soloists included Mr. W. H. Squire (violoncello) and Mr. W. S. Hoyte (organ), and Mr. Charles Fry ably brought out the descriptive charm of Longfellow's poem "The Legend Beautiful," with Stanley Hawley's accompanying music.

The vast hall of the People's Palace was crowded to overflowing to hear the annual performance of "The Messiah" given by the People's Palace Choral Society, under the conductorship of Mr. Allen Gill. The solos were effectively rendered by Mesdames Grace Wike and Marie Hooton, Messrs. Henry Beaumont and A. H. Gee. The singing of the choir was marked throughout with attack, refinement, and reverence.

AMATEUR ORCHESTRAL SOCIETIES.

THE Royal Amateur Orchestral Society is to be commended for so largely drawing upon British composers for the programme of its concert on March 28, at Queen's Hall, and especially for performing Professor Villiers Stanford's "Irish" Symphony, an unusually fine work containing the elements of popularity, but which has suffered undue neglect. The selection also included Sterndale Bennett's beautiful Overture "The Naiads" and Bizet's lively "L'Arlesienne" Suite, both of which were excellently interpreted. Violin solos were contributed by Miss Alice Liebmann, and the admirable singing of Miss Florence Shee and Mr. Montague Bowrell was fully appreciated. Mr. Ernest A. C. Ford conducted.

No instrumental novelty was brought forward at the concert given on the 3rd ult., at the Queen's Hall, by the Stock Exchange Orchestral and Choral Society, but the programme contained a little known Symphony in D, by Haydn, which merits brief notice. The score bears date 1795, and therefore it may be presumed that the work was here written for the third series of Solomon's concerts, which took place in that year in London. The music is in the old master's most matured style, and the *Finale* is remarkable for its foreshadowing of the first movement of Beethoven's "Pastoral." The symphony was very tastefully rendered under the able direction of Mr. Arthur W. Payne, and, later in the evening, the orchestra again distinguished itself by the sympathetic support given to Miss Emily Shinner, who played with great refinement and brilliancy the solo part of Dr. Max Bruch's Violin

I will pray the Father.

May 1, 1900.

ANTHEM FOR WHITSUNTIDE.

St. John xiv. 16, 17, 27; Psalm xliii. 3, 4.

Composed by G. W. TORRANCE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Moderato.

SOPRANO. VERSE OR SEMI-CHORUS. *mf*

ALTO. VERSE OR SEMI-CHORUS. *mf*

TENOR. VERSE OR SEMI-CHORUS. *mf*

BASS. VERSE OR SEMI-CHORUS. *mf*

ORGAN. *Moderato. ♩ = 104.*

p

I will pray the Fa - ther, and He shall
I will pray the Fa - ther, and He shall
I will pray the Fa - ther, and He shall
I will pray the Fa - ther, and He shall
give you an - o - ther Com - fort-er, I will pray the Fa - ther,
give you an - o - ther Com - fort-er, I will pray the Fa - ther,
give you an - o - ther Com - fort-er, I will pray the Fa - ther,
give you an - o - ther Com - fort-er, I will pray the Fa - ther,

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The Musical Times, No. 687.

(2)

and He shall give you an - o - ther Com - fort - er, e - ven the Spi - rit of

and He shall give you an - o - ther Com - fort - er,

and He shall give you an - o - ther Com - fort - er,

and He shall give you an - o - ther Com - fort - er,

truth, that He may a - bide with you for ev - - er,

e - ven the Spi - rit of truth, that He may a - bide for ev - er,

e - ven the Spi - rit of truth, that He may a - bide for ev - er,

e - ven the Spi - rit of truth, that He may a - bide for ev - er,

FULL. rit. *pp* I will pray the Fa - ther, I will pray the Fa - ther.

FULL. rit. *pp* I will pray the Fa - ther, I will pray the Fa - ther.

FULL. rit. *pp* I will pray the Fa - ther, I will pray the Fa - ther.

FULL. rit. *pp* I will pray the Fa - ther, I will pray the Fa - ther.

mf rit. *pp* I will pray the Fa - ther, I will pray the Fa - ther.

Andante sostenuto.

SOPRANO SOLO.

Peace I leave with you,

Andante sostenuto. $\text{♩} = 60.$

rit. *pp*

My peace I give un-to you, not as the world giv - eth, give I un-to

you,

FULL. Very subdued.

pp *cres.*

Peace I leave with you, My peace I give un-to you, not as the

pp *cres.*

Peace, peace I leave with you, . . . not as the

pp *cres.*

Peace, . . . peace I leave with you, not as the

pp *cres.*

Peace . . . I leave with you, not as the

Voices alone.

cres.

- - - - - *p*
 Peace I leave with you,
 world giv - eth, give I un - to you, *dim.*
 world giv - eth, give I un - to you, *dim.*
 world giv - eth, give I un - to you, *dim.*
 world giv - eth, give I un - to you, *dim.*
 world giv - eth, give I un - to you, *dim.*
 My peace I give unto you, not as the world . . . giv-eth, give I un - to
 you . . .
 FULL
 not as the world giv - eth, . . . give I un - to you.
 not as the world giv - eth, give I un - to you.
 not as the world giv - eth, give I un - to you . . .
 not as the world, give I un - to you.
 (5)

OUR BLEST REDEEMER

ANTHEM FOR WHITSUNTIDE

THE WORDS WRITTEN BY HARRIET AUBER

(H. A. & M., No. 207)

THE MUSIC COMPOSED BY THE

REV. E. VINE HALL, M.A.

LATE PRECENTOR OF WORCESTER CATHEDRAL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Moderato. $\text{d} = 96$.

ORGAN.

Solo. (Soprano or Tenor.)

Our Blest Re - deem - er, ere He breathed His ten - der, last fare - well, A

Guide, a Com - fort - er, bequeathed With us to dwell, a Guide, a Com - fort - .

er, bequeathed With us to dwell, with us to dwell.

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OUR BLEST REDEEMER.

Extra Supplement.

SOPRANO.

Our Blest Re-deem-er, ere He breathed His ten-der last fare-well, A Guide, a Com-fort-

ALTO.

Our Blest Re-deem-er, ere He breathed His ten-der last fare-well, A Guide, a Com-fort-

TENOR.

Our Blest Re-deem-er, ere He breathed His ten-der last fare-well, A Guide, a Com-fort-

BASS.

Our Blest Re-deem-er, ere He breathed His ten-der last fare-well, A Guide, a Com-fort-

Slightly faster.

er, bequeathed With us to dwell, A Guide, a Com-fort-er, bequeathed With

er, bequeathed With us to dwell, A Guide, a Com-fort-er, bequeathed With

er, bequeathed With us to dwell, A Guide, a Com-fort-er, bequeathed With

er, bequeathed With us to dwell, A Guide, a Com-fort-er, bequeathed With

dim. — pp

us to dwell, with us to dwell.

dim. — pp

us to dwell, with us to dwell.

dim. — pp

us to . . dwell, with us to dwell.

dim. — pp

TENOR SOLO. *Tempo 1mo.*

mf

He came sweet in-fluence to im - part, A gra-cious will - ing Guest, While He can find one
Tempo 1mo.

mf *cres.*

hum - ble heart Where - in to rest, While He can find one hum - ble heart Where -

dim. *cres.*

dim. *cres.* *p.*

Full. Slightly faster.

He came sweet in-fluence to im - part, A gra-cious will - ing

He came sweet in-fluence to im - part, A gra-cious will - ing

Full. He came sweet in-fluence to im - part, A gra-cious will - ing

- in to rest. He came sweet in-fluence to im - part, A gra-cious will - ing

He came sweet in-fluence to im - part, A gra-cious will - ing

Slightly faster.

cres.

Guest, While He can find one hum - ble heart Where - in to rest, While He can find one

Guest, While He can find one hum - ble heart Where - in to rest, While He can find one

Guest, While He can find one hum - ble heart Where - in to rest, While He can find one

Guest, While He can find one hum - ble heart Where - in to rest,

p. *cres.*

p. *cres.*

hum-ble heart Where - in to rest.
 Where - in to rest.

SOPRANO SOLO. Tempo 1mo.

And His that gen - tle voice we hear, Soft as the breath of
Tempo 1mo.

even, That checks each fault, that calms each fear, And speaks, and

speaks of . . . Heaven, and speaks of Heaven, and speaks of Heaven.

FULL
A little faster.

cres.

And His that gen-tle voice we hear, Soft as the breath of even, That checks each crea.

And His that gen-tle voice we hear, Soft as the breath of even, That checks each crea.

And His that gen-tle voice we hear, Soft as the breath of even, That checks each crea.

And His that gen-tle voice we hear, Soft as the breath of even, That checks each crea.

And His that gen-tle voice we hear, Soft as the breath of even, That checks each crea.

fault, that calms each fear, And speaks, and speaks of . . . Heaven, and speaks of fault, that calms each fear, And speaks, and speaks of . . . Heaven, and speaks of fault, that calms each fear, And speaks, and speaks of . . . Heaven, and speaks of fault, that calms each fear, And speaks, and speaks of . . . Heaven, and speaks of fault, that calms each fear, And speaks, and speaks of . . . Heaven, and speaks of Heaven, and speaks of Heaven.

pp rit. a tempo. cres.

TENOR SOLO.

And ev - 'ry vir - tue we pos - sess, And ev - 'ry con - quest won, And

ev - 'ry thought of ho - li - ness, Are His a - lone, . . . And ev - 'ry vir - tue

we pos - sess, And ev - 'ry conquest won ; And ev - 'ry thought of ho - li - ness, Are His a -

lone.

Animato. $d = 120.$

FULL

f

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of .. grace, Our
mf

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of grace, Our
mf

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of grace, Our
mf

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of grace, Our
f

Spi - rit of pu - ri - ty and of grace, Spi - rit of pu - ri - ty and of grace, Our
mf

weak-ness, pi - ty - ing, see, our weak-ness, pity - ing, pi - ty - ing, see :
p

weak-ness, pi - ty - ing, see, our weak-ness, pity - ing, pi - ty - ing, see :
p

weak-ness, pi - ty - ing, see, our weak-ness, pity - ing, pi - ty - ing, see : O make our
p

Our weak-ness, pity - ing, pi - ty - ing, see :
p

O make our hearts Thy dwelling-place, O make our hearts Thy dwell - ing - place, And
cres.

O make our hearts Thy dwelling-place, make our hearts, our hearts Thy dwell - ing - place, And
cres.

hearts Thy dwelling-place, O make our hearts Thy dwell - ing - place, And
cres.

O make our hearts Thy dwelling-place, And

cres.

mf

wor - thier, wor - thier Thee, O make our hearts Thy dwell - ing - place,
mf

wor - thier, wor - thier Thee, O make our hearts Thy dwell - ing - place,
mf

wor - thier, wor - thier Thee, O make our hearts Thy dwell - ing - place,
mf

wor - thier, wor - thier Thee,

mf

cres. O make our hearts Thy dwell - ing - place; Spi - rit of pu - ri - ty and grace,
f marcato.

cres. O make our hearts Thy dwell - ing - place; Spi - rit of pu - ri - ty and grace,
f marcato.

cres. O make our hearts Thy dwell - ing - place; Spi - rit of pu - ri - ty and grace,
f marcato.

cres. O make our hearts Thy dwell - ing - place; Spi - rit of pu - ri - ty and grace,
f marcato.

cres. O make our hearts Thy dwell - ing - place; Spi - rit of pu - ri - ty and grace,
f marcato.

Slower. dim. O make our hearts Thy dwell - ing - place. A - men, A - men, A - men.

dim. O make our hearts Thy dwell - ing - place. A - men, A - men, A - men.

dim. O make our hearts Thy dwell - ing - place. A - men, A - men, A - men.

dim. O make our hearts Thy dwell - ing - place. A - men, A - men, A - men.

Slower. O make our hearts Thy dwell - ing - place. A - men, A - men, A - men.

p

dim. O make our hearts Thy dwell - ing - place. A - men, A - men, A - men.

FULL

Allegro non troppo.

O send out Thy light and Thy truth, that they may lead me,
 O send out Thy light and Thy truth,
 O send out Thy light and Thy truth,
 O send out Thy light and Thy truth,

Allegro non troppo. ♩ = 144.

O send out Thy light and Thy truth, and bring me un - to Thy
 O send out Thy light and Thy truth, and bring me un - to Thy
 O send out Thy light and Thy truth, and bring me un - to Thy
 send out Thy light and Thy truth, that they may lead me, and bring me un - to Thy

ho - ly hill,.. and to .. Thy dwell - - ing, to Thy
 ho - ly hill,.. and to Thy dwell - - ing, and to .. Thy
 ho - ly hill, and to Thy dwell - - ing, and to .. Thy
 ho - ly hill, and to .. Thy dwell - - ing, Thy

dwell - ing. Up-on the harp will I give thanks, up-on the
 dwell - ing. Up-on the harp will I give thanks, up-on the
 dwell - ing. Up-on the harp will I give thanks, up-on the
 dwell - ing. Up-on the harp will I give thanks, up-on the

harp will I give thanks, give thanks un - to Thee, give thanks un - to Thee, O
 harp will I give thanks, give thanks un - to Thee, give thanks un - to Thee, O
 harp will I give thanks, will I give thanks, give thanks un - to Thee, O
 harp will I give thanks, will I give thanks, give thanks un - to Thee, O

God, O God, my God, up-on the harp will I give
 God, O God, my God, up-on the harp will I give
 God, O God, my God, up-on the harp will I give
 God, my God, up-on the harp will I give

The musical score consists of two systems of music. The top system, in common time and G major, features a vocal line with three staves and a piano accompaniment. The vocal parts are in unison, with lyrics including 'thanks, O God, my God, . . . O God, . . . O' repeated three times. The piano part features sustained chords and rhythmic patterns. The bottom system, also in common time and G major, shows the vocal line continuing with 'God, . . . my God.' followed by three repetitions of 'A - men.' The piano part is more active here, with eighth-note patterns and sustained chords. The score concludes with a final section of sustained piano chords.

Also published in Novello's Tonic Sol-fa Series, No. 1131, price 1½d.

Concerto in G minor. As usual, a special feature of the concert was the finished and enjoyable singing of the male-voice choir, under the conductorship of Mr. Munro Davison. A new part-song, a setting by C. J. Whittington of Herrick's dainty little poem "To Daisies," proved pleasing, if it lacked in distinction, and the other vocal part-music consisted of Smart's "Homeward Watch," Stainer's glee "Bind my brows," and Edwards's madrigal "I'm going to my lonely bed." Miss Florence Shee was the solo vocalist.

ROYAL ACADEMY OF MUSIC.

THE pupils' concert given on March 29, at Queen's Hall, possessed much musical interest. It opened with a "Comedy" Overture by Herbert W. Ivey, a work containing melodious themes and showing imagination and considerable knowledge of orchestration. Marguerite Elzy's courageous attack of the difficulties of Sir Alexander Mackenzie's "Scottish" Pianoforte Concerto, written for M. Paderevski and produced by him, under the composer's direction, at the Philharmonic concert on March 24, 1897, was a particular feature of the afternoon, and showed that this gifted young pianist is making satisfactory progress in her art. R. V. Tabb's violoncello playing in Boëllmann's little known Variations Symphoniques (Op. 23) and Cuthbert Whittemore's rendering of the solo part of Grieg's Pianoforte Concerto in A minor also merit praise. Myrtle Lumsden's expressive and refined interpretation of the solo part of the *Adagio* from Dr. Max Bruch's Violin Concerto in G minor testified to a musical temperament. An exceptionally favourable impression was made by Annie Bartle, the possessor of a soprano voice of fine quality and considerable power, and whose singing of "Elizabeth's Greeting" from "Tannhäuser" was distinguished by dramatic perception not often met with in young students. Other vocalists whose efforts testified to good tuition were Kate Marriott, Gertrude Harvey, Lillian Burgess, Julia Franks, and W. R. Maxwell. The ladies' choir sang with commendable precision Schubert's "God in Nature" and his Serenade (Op. 135). Sir Alexander Mackenzie conducted.

GUILDHALL SCHOOL OF MUSIC.

A REMARKABLE proof of the excellence of the teaching at this school was afforded by the concert given by the pupils and professors, on the 4th ult., at Queen's Hall, in aid of the Mansion House War Fund. The orchestra gave spirited renderings of the March of the Priests from Mendelssohn's "Athalie," and the "Ruy Blas" and "Diamants de la Couronne" Overtures, and rendered excellent support to Miss Mabel Monteith, who played with notable brilliancy and verve the pianoforte portion of Liszt's "Hungarian" Fantasia. Miss Jessie Hudleston and Miss Edith Clegg have already gained the ear of the public, and their singing on this occasion was an attractive feature of the evening. Mr. Lloyd Chandos and Mr. Griffith Percy also sang with pronounced success, and other vocalists whose efforts deserve mention by reason of their achievements were Miss Carrie Tubb, Miss Claribel Hyde, and Mr. H. Turnpenny. Mr. Johannes Wolff played a "Romance" for the violin by Mr. W. H. Cummings, and the choir sang their Principal's civic Ode, "Domine, dirige nos," and his new patriotic chorus, "For Queen and Country," the latter having been delivered with a fervour that elicited much enthusiasm. Miss Ada Giles also stirred the audience by her recital of the "Red Cross Nurse." Mr. W. H. Cummings conducted.

THE GROCERS' COMPANY'S SCHOOLS, HACKNEY DOWNS.

THE Easter musical performances given at this well-known boys' school are always looked forward to with much interest. The programmes are generally remarkable for the inclusion of works rarely feasible for school resources. The concert given this year took place on the 7th ult. and included a performance of Gounod's "Messe Solennelle" and Stainer's "Daughter of Jairus," the band

and chorus numbering 220 performers. Of course the tenors and basses were from outside the school, but the treble and alto parts were sustained by the schoolboys. The performance was generally creditable to all concerned. Mr. Henry Beaumont was the tenor soloist, and Mr. Wilford Cunliffe the bass. Mr. Ernest Newton, the music-master of the school, conducted.

"KING OLAF" AT BARNESLEY.

(BY OUR SPECIAL CORRESPONDENT.)

BARNESLEY, a Yorkshire manufacturing town of some forty thousand inhabitants, and not at all celebrated for its natural or acquired beauty, is hardly a place where an outsider would expect to find much apostleship of modern musical art on a large and complete scale. Yet the sanguine enterprise of the Barnsley St. Cecilia Society in providing its patrons with a costly performance of Elgar's "King Olaf," on March 29, proved that this apparently trade-engrossed community was fully prepared to give ample support to an undertaking the results of which will favourably compare with the best achieved in the largest towns, not excluding the Metropolis. Here was a new modern work demanding exceptional choral, orchestral, and solo resources, and withal skilful conducting. To declare that the performance was perfect in every detail would be an exaggeration, but it is just and pleasant to record that the work had been prepared with praiseworthy zeal and care. There were no hitches, and at times the effect was adequately powerful, dramatic, and impressive. The choir consisted of about 160 voices, fairly well balanced, and the tone was full, if not quite so sweet as that of some Yorkshire choirs we have heard. The attack was excellent and the execution generally admirable. This obviously was the result of experienced training. The orchestra consisted of fifty performers, fifteen of whom were amateurs, capably led by Mr. G. W. Buckley, of Leeds. It was somewhat weak in stringed bass, a fact that deprived some of the orchestral effects of due sonority. But the playing, nevertheless, was surprisingly good. For the solo parts the Society was fortunate in being able to secure Miss Medora Henson, whose ample vocal resources and complete familiarity with the music enabled her to sing with great effect; and it was doubly fortunate in being able to engage Mr. Edward Lloyd, who made, on this occasion, his farewell appearance in Barnsley. Mr. Lloyd was in splendid voice, and it goes without saying that he made the utmost of the difficult tenor part in "King Olaf." Mr. William Thornton sang the bass recitatives with appropriate dignity and force. Finally, the Society enjoyed the advantage of the skilled and experienced conducting of Dr. Coward, of Sheffield. It will be remembered that the performance of "King Olaf" was one of the noteworthy features of the last Sheffield Festival. As Dr. Coward was the choirmaster at Sheffield he was able to bring unique experience to bear on his Barnsley resources. Of "King Olaf" itself as a work of art it is not necessary to write further in *THE MUSICAL TIMES*. It is enough to record that, on this occasion, its lofty and finely conceived effects, its strength, strenuousness and dramatic force, its powerful—perhaps, in one sense, too powerful orchestration, as well as its expressive delicacy, made a deep impression upon an audience most of whom probably were unaccustomed to the neurotic ferment of modern musical idioms.

The second part of the concert included Grieg's "Peer Gynt" Suite, between the third and fourth sections of which a song by Pinsuti was sandwiched—an artistic mistake, whatever its defence. The first and second movements were well played, and *Anitra's* dance in the third movement even with rare delicacy. The last movement, however, took the fancy of the audience and was irresistibly encored. Mr. Edward Lloyd sang the "Meistersinger" Prize Song in his best style, and, as an encore, "I'll sing thee songs of Araby," another song which he has made his own.

At previous concerts the Barnsley Society has performed Berlioz's "Faust," Dvorák's "Stabat Mater," and "The Spectre's Bride," and many of the stock oratorios. In singling out this Society's admirable enterprise for special

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notice we are fully aware that many other societies in the North of England are able to claim as good a record. Our columns are not inexhaustible and do not permit us to give detailed accounts of all provincial performances, but we are glad, whenever possible, to give special prominence to worthy achievements.

MUSIC IN DUNDEE.

TWO IMPORTANT WORKS BY NATIVE COMPOSERS.

SELDOM does it fall to the lot of any city or town to witness the production on a festival scale of two important works by native composers on the same evening. Yet this is what recently happened in Dundee, and thus the event calls for more than passing notice. The first of the novelties was a "Miss Solemnis" (Op. 4) for four solo voices, chorus, organ, and full orchestra, composed by Mr. David Stephen, conductor of the Choral Union. The composer has followed in the safe pathway of the old masters in treating his sacred theme throughout with devotional feeling, but he has by no means discarded in either solos or choruses those rhythmical and melodious features which give to the work that variety which is so essential to its interest and vitality.

The various subjects are well worked out, and the work is one of distinct promise. Special mention may be made of the Credo as being its most ambitious and developed section. The originality of the orchestration is a marked feature of the Mass, and the composer, who conducted, received a well merited ovation at the close of a creditable performance.

The second work performed on this memorable occasion in the musical annals of Dundee was a dramatic cantata entitled "Connla," by Mr. John More Smierton, who is already well known as a composer—this, his latest work, being Opus 25. Mr. Smierton is one of those worthy amateurs to be found in provincial cities and towns who are devoted adherents of the art, and who are never weary in well doing in the cause of music. The book of "Connla" is from the pen of Mr. James Smierton. An old Celtic fairy tale forms the subject-matter of the libretto, and the introduction of mystic voices, Druids, huntsmen, &c., furnish the composer with a variety of excellent material for the exercise of his poetic feeling and musical imaginings. The following weird melody, the most important *Leitmotif* in the work, may be said to contain the germ of "Connla":—



Mr. Smierton has fully availed himself of the many opportunities which the work affords for dramatic treatment, with the result that he has written some very effective music. It is almost invidious to point to any particular features where such a high level of excellence has been attained; but a part-song, "Gently as falleth the dew," is an attractive number that is sure to claim attention as a separate composition. The tunefulness of a tenor romance, "Fair is thy form," should certainly cause it to meet with popular favour.

Like Mr. Stephen, the composer of the Mass, Mr. Smierton (who also conducted his own work) secured an excellent performance. The members of the Choral Union sang splendidly, and their efforts were well supported by the Scottish Orchestra, under the able leadership of Mr. Sons. The soloists, all of whom rose to the occasion,

were Madame Ella Russell, Miss Bessie Borthwick, Mr. Gwilym Richards, and Mr. Andrew Black. At the close of "Connla" Mr. Smierton was cheered again and again by his fellow citizens with an enthusiasm that was as well deserved as it must have been exceedingly gratifying to him. In conclusion, this dual event proved to be an occasion of special interest and importance in regard to music North of the Tweed.

STRATFORD MUSICAL FESTIVAL COMPETITIONS.

THE Stratford "Musical Festival," one of the oldest and most successful of its kind held in this country, was held on March 26, 28, 30, and 31. It is an improved Eisteddfod, and ministers exclusively to the surrounding district, the inhabitants in which number a million or so. Although the event is held at Stratford, it appeals to all Essex and contiguous portions of London. The title "Festival" is somewhat a misnomer, because the word, as commonly employed in this country, is understood to describe a series of concert performances of great musical works on a large scale. But at Stratford the "Festival" is a series of carefully graded music competitions, and the only concert given is that in which successful competitors take part. This year some fear was felt that the war, with all its distractions from the arts of peace, would lead to a diminution of interest in the competitions. But, happily, there were 516 entries, the greatest number recorded during the eighteen years of the establishment of the scheme. The entries included 281 candidates in pianoforte, violin, and organ playing, 120 vocal soloists, and 15 choirs variously constituted. The other sections were for rudiments and composition.

A leading feature of the arrangements of the scheme is the engagement of adjudicators well known in connection with the branch of musical study upon which they are called upon to exercise their judgment. This advantage the undertaking is able to secure because of the proximity of Stratford to the Metropolis. This year the adjudicators were Miss Anna Williams, Mr. Randegger, Sir Walter Parratt, Mr. Herbert Bagnall, Mr. L. C. Venables, Mr. George Riseley, Mr. W. Frye Parker, Mr. George Aitken, Mr. Tobias Matthay, and Mr. George Oakey.

The chief pianoforte prize, a gold medal, was won by Miss Dorothaea G. Carter, whose rendering of Chopin's Nocturne in F was highly praised by Mr. Matthay. In the choral society competition the first position was awarded by Mr. Riseley to the Epping Choral Society for its performance of Leslie's "Lullaby of Life" and "Love and Summer" (John E. West), under the conductorship of Mr. D. W. H. Penrose. It is impossible to give the other results in detail. It must suffice to state that the competitions brought forward many evidences of sound teaching and natural ability. There can be no doubt that the scheme thoroughly fulfills its announced object, viz.:—

"To offer inducements to the diligent study or practice of music; to bring young and talented musicians to the front; to enable competitors to trace their weaknesses or observe their strong points by comparing each other's performances; to interest the public in good music and local resources; and to bind together all who love music, whether as teachers, conductors, singers, or players, for the common purpose of advancing the musical art."

At the concert which closed the proceedings Mrs. Mary Davies distributed the prizes, and made an excellent speech on the benefits to be derived from the competition, and she strongly advocated the study of old national songs. She remarked that the benefits of a competition like this are quite equal to those who have competed, whether they win prizes or not. The study of music in itself is beneficial for itself, and the acquirement of the knowledge which has been necessary for these competitions is in itself both a help and mental enjoyment which can never be taken away.

The competitions are managed by a strong local musical council, which includes most of the best known music teachers in the district. Mr. J. S. Curwen, who originated the scheme, is the chairman, and Mr. J. Graham is the secretary and manager. The universal testimony is that the business was, as heretofore, admirably administrated.

CHORAL COMPETITIONS AT LEEDS.

(BY OUR OWN CORRESPONDENT.)

The average Yorkshireman's love of sport, and of lifting his voice in a rousing chorus, is notorious, and in the musical competitions that are so popular in the West Riding he finds an outlet for both his artistic and his sporting proclivities. These competitions may not, it is true, represent the highest ideal possible, for in many cases they imply an expenditure of much time in polishing up the details of music that is not of the most edifying kind, often to the neglect of general musicianship and the exclusion of more important works. It may be doubted, too, whether the aim of outdoing one's neighbours is the highest conceivable motive in practising an art, and, as a matter of fact, experience shows that a certain amount of ill feeling is too often engendered by these competitions.

In some cases, no doubt, safeguards are introduced which avoid, or at least minimise the evils to which we have pointed. The Westmorland Festivals, for instance, and others that have followed the lines laid down by Miss Wakefield, are so regulated that their influence seems wholly for good. These are, however, for the most part in country districts; in the large manufacturing towns the conditions and the people are different, and it is far more difficult to ensure a wholesome feeling and artistic aims.

A distinct advance in the right direction was noticeable in the competition held at Leeds on March 31, under the rather cumbersome title of "The Yorkshire Choral Challenge Shields Competition." There was an advance in the test pieces chosen; though they still left room for improvement. The tendency one is inclined to deprecate is towards choosing music that is not distinguished from an artistic standpoint, but is apparently constructed chiefly with a view to displaying to the greatest advantage the virtuosity of the singers, and this tendency was not absent from some of the pieces chosen; though, on the other hand, compositions by Schumann, C. H. Lloyd, and Goss marked a higher level, which it is a pleasure to recognise. It was also satisfactory to find that all the test pieces were set by the committee, for the common practice of leaving the choice wholly, or in part, to the competitors has often resulted in the anomaly of a choir gaining a prize for its clever performance of music the selection of which shows the unworthiness of the competitors. Most of all did the committee show their discretion in securing as judge Dr. McNaught, whose unsurpassed experience and perfect independence give his decisions a very high value.

It need hardly be said that there was some wonderfully good singing. Tone, gradations, precision, and in many cases a genuine appreciation of what expression really means, characterised the performances, and Dr. McNaught had to confess the difficulty he experienced in differentiating the precise merits of choirs so nearly equal in ability. Indeed, it is a curious fact that in each of the two competitions—one for mixed, the other for male voices—the narrow boundary of a single mark separated the first from the second choir. The easiest method of giving some idea of the high and even standard attained is to give the judge's awards, which were as follows:—

MALE-VOICE CHOIRS.

Leeds Prize Musical Union (conductor, Mr. A. H. Ashworth), 111 marks out of a possible 120; York Male-voice Choir (Mr. Child), 110; Middlesbrough Apollo (Mr. Morgan), 109; Morley Vocal Union (Mr. S. Smith), 102; Armley Choral Society (Mr. Pickard), 101; Dewsbury Club and Institute (Mr. Batley), 100; Harrogate Prize Glee Society (Mr. Morley), 100; Darlington Male-voice Choir (Mr. Bethell), 81.

MIXED CHOIRS.

Leeds Blenheim (Mr. Ashworth), 107; Armley Choral Society (Mr. Pickard), 106; Wortley Harmonic (Mr. Rinder), 103; Ossett Prize Vocal Union (Mr. Taylor), 101; Golcar Baptist (Mr. Stead), 99; Saltaire Prize Choir (Mr. Ashworth), 99; Todmorden St. Cecilia (Mr. Walmsley), 95.

The result is that both the challenge shields, highly ornamental productions in silver, go for the next year to choirs conducted by Mr. A. H. Ashworth, of Leeds, to whose ability as a trainer this affords the strongest possible testimony.

MUSIC COMPETITIONS AT DOUGLAS,
ISLE OF MAN.

THE eighth annual music competitions, held as a branch of the work of the Isle of Man Fine Arts Industrial Guild, took place at Douglas, on March 21 and 22. There were about 120 entries, twenty-eight of which were choirs variously constituted. The prizes offered were generally of small value in cash; the honour of winning and the educational effect of the competition being sufficient stimulus. The first prize in the village choir section was secured by Port Erin, under Mr. Arthur Cregeen; and in the principal choral society section the Rushden Choir, under the same conductor, came out first. Several choirs under the direction of Miss M. L. Wood, a lady whose exertions on behalf of music in the island have been most beneficial, won good places. On the whole, the proceedings showed that there is considerable musical ability and activity in this isolated community. On the evening of the 22nd a concert was given in the Palace, which was attended by about 4,000 persons. Many of the prize-winners performed, but one of the chief attractions was the appearance as a singer of the Hon. Alice M. Henniker, the daughter of Lord Henniker, the Governor, who was also present. The Manx people were delighted to find that Miss Henniker had a beautiful voice, and that she sang so attractively. Mr. Harry Wood, one of the most esteemed professors on the island, brought his small orchestra, which contributed several popular pieces to the programme. The secretary of the competitions was Mrs. Laughton, a lady who brought tact and much ability to the organisation of a difficult enterprise. Dr. McNaught adjudicated.

MUSIC IN AMERICA.

NEW YORK, April 9.

We are in the last week of the opera. The Philharmonic and Boston Symphony concerts have come to an end. But one more opera concert remains to be given. Paderewski, Hambourg, and their European *confrères* are working their way across country from the West and will soon follow the opera singers who have already begun to fit London-wards. The end of a musical season full of activity is in sight, and the incidents that crowd forward in the retrospect of the last month are so many that I despair of marshalling them in the space allowed for this record. I shall confine myself to those of real pith and moment. When the doors of the Metropolitan Opera House shall close next Saturday night Mr. Grau will have given one hundred and one representations of thirty operas. Of these representations thirty-six were in German, thirty-six in Italian, and twenty-nine in French; eighteen performances of the last class were divided evenly between "Carmen" and "Faust," from which fact my British readers will readily conclude that the regnant influence was that of Madame Calvé. The last fortnight of the season brought forward the only work which proved itself capable of inducing a rivalry with "Carmen" and "Faust"; it was the "Magic Flute" in Italian, with all the leading women singers in the cast except Mesdames Calvé and Schumann-Heink, and with the most sumptuous stage furniture that had ever been seen in the opera here, the Munich models being followed. It was found profitable to set it down for five of the last twelve representations, and had it been possible to produce it earlier in the season the latter would have been down on the historical account books to the credit of Mozart instead of Bizet.

Notable things are preparing in the choral field at Cincinnati for the festival concerning which I hope to send you an account from the seat of war itself next month; but notable things have also been done here. The mysterious influence which prompted a revival of Bach's colossal B minor Mass a few weeks ago in Berlin was also felt here, and within a space of ten days the Bach Choir of Bethlehem, Pennsylvania, and the Oratorio Society of New York performed the work in a manner that warmed the hearts of the entire Bach congregation in America. The performance in Bethlehem was the more remarkable of the two in one respect. The community is a small one in the coal region of our neighbouring State, and is chiefly remarkable for its steel industry, though a portion of the town (South Bethlehem) is the seat of Lehigh University. The original

settlers were Moravians, and, true to the instincts and training of centuries, they planted a love for music and learning along with their first institutions in the wilderness. Haydn's chamber music was played there as early as 1795, and his "Creation" sung in 1811; and when the oratorio was given for the first time in Philadelphia the trombone players had to be enlisted in Bethlehem. The Bach Choir numbers only eighty voices and was organised two years ago. Since then it has devoted all its time to a study of the Mass and sung it in its entirety, the choristers so firmly fixed in their saddles that the conductor, J. Fred. Wolle, a native of Bethlehem, but of Munich education, was able to conduct the work from the organ bench, in the manner of the old Leipzig cantor himself. The performance of the Oratorio Society of New York was rendered more impressive by the larger mass of singers (between 300 and 400) and the excellence of the orchestral part; but five numbers were omitted, Mr. Frank Damrosch, the conductor, wisely concluding not to test the patience of the audience so severely as he had at first intended. In Bethlehem the first two grand divisions were given in the afternoon and the remainder in the evening.

But this was not Mr. Damrosch's only achievement. With his Musical Art Society, consisting of fifty professional singers, and the People's Choral Union, consisting of eight hundred amateurs, he gave a concert on March 15 which was in every way remarkable. The compositions in which the two organisations co-operated were Palestrina's "Improperia" and "Gloria Patri," and Bach's "Traueroe." The Palestrina music was sung antiphonally between the small choir on the platform and the large choir in the gallery of the Carnegie Hall; in the Bach music the large choir sang the chorales. The effect was sublime. Since then the Musical Art Society has given a concert in Boston and won the admiration of the cognoscenti in that home of choral culture. On March 25 the German Liederkranz successfully gave a performance of César Franck's "Béatitudes," the only one that the work has received in the United States. The conductor of the Liederkranz is Dr. Paul Klengel, who came here two years ago from Leipzig, where it also fell to his lot to introduce Franck's work.

The Philharmonic Society ended its fifty-eighth season of uninterrupted activity on April 7 with a performance of Beethoven's Choral Symphony, in the *Finale* of which it had the co-operation of the combined Apollo and Rubenstein Clubs. The Society gave the work for the first time in May, 1846, and has repeated it in public ten times since (not counting the open rehearsals). Twice it has felt obliged to omit the *Ode to Joy* after announcement—once after the assassination of President Lincoln, in 1865, and again on the death of Anton Seidl, conductor of the Society, in April, 1898. Herr Hofrath Ernst von Schuch, first conductor at the Royal Opera in Dresden, has paid us a flying visit and conducted four concerts and a performance of "Lohengrin," at the Metropolitan Opera. There were indications that the entire purpose of his visit, under the management of Mr. Grau, was not summed up in such a brief and inconsequential activity, but no other results are to be recorded as yet. Dohnányi also came over at the eleventh hour, though that was not unexpected, as he had been engaged chiefly to accompany the Boston Symphony Orchestra on its March visits to New York, Philadelphia, Baltimore, and Brooklyn. He has remained, however, and is giving a series of pianoforte recitals, as well as chamber concerts, with the Kneisel Quartet. He has made a fine impression.

H. E. KREHBIEL.

LONDON CONCERTS, &c.

MR. GEORGE A. CLINTON'S second Chamber concert took place on the 2nd ult., at Queen's (Small) Hall. The programme opened with Mozart's little known Quartet in E flat for oboe, clarinet, horn, and bassoon, with orchestral accompaniment, a somewhat weak specimen of this composer's genius, but possessing some effective passages for the solo instruments, which were rendered in a finished manner, the orchestral portion being played from the pianoforte arrangement made by Robert Stark. Much interest was attached to the first production of a Suite

in G minor for clarinet and pianoforte by Mr. William Y. Hurlstone, whose career at the Royal College of Music and previous compositions have been exceptionally promising. If the suite does not add to the reputation the composer had already acquired, it is a pleasing addition to the limited number of effective works for this combination of instruments. It comprises four movements: a somewhat rhapsodically inclined "Ballade," a meditative "Crot" song, a bright and pleasing Intermezzo, and a Scherzo, instinct with light-hearted gaiety, with a rhythmic suggestiveness of Irish humour and vivacity. This movement caused the suite to make a very favourable impression, and the executants, who were Mr. Clinton and the composer, were several times recalled to the platform. Mr. Plunket Greene sang an excellent selection of songs, and the evening concluded with Beethoven's Septet, peculiarly appropriate on this day, as it was the hundredth anniversary of its first performance at a concert given by its composer in Vienna.

An interesting example of melo-drama by Franz Schubert was brought forward by Mr. Charles Fry at one of his entertaining recitals which took place on March 29 at Steinway Hall. This was a pianoforte accompaniment to a fragment entitled "Abschied von der Erde" ("Farewell to the Earth"), from Pratovevera's poem "Der Falke" ("The Falcon"). The words (English version by F. Weber) express confidence in the happiness of the Christian's future state, and the music is simple and unpretending. A second novelty of similar character was Ingoldsby's "Confession," which has been supplied with illustrative music by Sir Alexander Mackenzie. This is one of a series of six, five of which are published and well merit the attention of reciters. Mr. Fry's elocutionary skill, combined with his musical feeling, enabled him to avail himself to the full of the increased effectiveness imparted to the text by the accompaniment, which was skilfully played by Dr. Yorke Trotter. Bemberg's music for violin, violoncello, and pianoforte to Murger's poem "La Ballade du Désespéré" was well rendered by Mr. E. O'Brien, Mr. F. G. Howard, and Miss Maggie Connal. Miss Mary Willis was the vocalist and Mr. Fry gave a most impressive delivery of the words. In the purely dramatic part of the recital Mr. Fry had, as usual, the valuable aid of Miss Olive Kennett.

OF the two vocal recitals given by Madame Blanche Marchesi at St. James's Hall, on March 27 and the 3rd ult. respectively, most interest was attached to the latter, owing to the programme including excerpts from César Franck's oratorio "Ruth," a work now well nigh forgotten, but which, on its production on January 4, 1846, at a concert given by its composer at the Paris Conservatoire, may be said to have established his reputation. The pieces selected were the trios "Adieu" and "Mes filles," and the duet "Moi, je vous suis," Madame Marchesi being assisted by her pupils, Miss Gertrude Calvert and Miss Marguerite Sutherland, the former possessing a fine voice of much power. Another interesting feature was Jensen's song cycle "Dolorosa," one of the most dramatic examples of this widely esteemed song-writer. A new song, entitled "En dormant," by J. Blumenthal, deservedly met with much favour.

THE pupils of the Royal Normal College and Academy of Music for the Blind assisted at a concert at the Crystal Palace, on the 4th ult., in aid of the American hospital ship "Maine." Two pieces were specially composed for the occasion. Mr. Carl von Hardebeck, an old student, submitted a neatly constructed motet, "Speed on, good ship," sung by the College choir with point and general finish. The other novelty was a Polonaise for pianoforte and orchestra by Master Leonard Pegg, a present student at the College. In playing the effective solo part the composer evinced taste and facility. Gade's "Spring" Fantasia was excellently rendered. Madame Albani and Mr. Watkin Mills sang, the latter achieving marked success in Eaton Faning's patriotic air "Obedient to the call." Mr. August Manns conducted.

At the Congregational Church, Edith Grove, West Chelsea, Gounod's "Redemption" was performed, at a special musical service, on the 11th ult. The choir, numbering about eighty voices, was well balanced and

sang excellently, especially in the chorus "Unfold" and the "Hymn of the Apostles," and the small orchestra, led by Mr. George Wilby, did good service, aided by Mr. Wilfred Layton at the organ. The solo parts were well sung by Miss Kate Cherry, Miss Mabel Evershed, Miss Clara Dilley, Mr. Harry Stubbs, and Mr. Alfred J. Layton, and the performance was ably conducted by Mrs. Layton. It may be mentioned that the work had been previously given under the same direction, but with a partly different cast of soloists, at the Westbourne Park Institute, on March 21.

At West Kensington Park Wesleyan Church, on Good Friday, a miscellaneous concert of sacred music was given (as during the past twenty years), preceded by a short service consisting of hymns and suitable collects. The choir, numbering forty voices, under the conductorship of Mr. J. Barratt West, contributed several of the best known choruses from the oratorios, including Handel's "Hallelujah," and some anthems. The soloists were Mrs. Barratt West, Madame Eliza Thomas, Mr. Frank Tebbutt, and Mr. Albert West. Miss Edie Reynolds was the solo violinist, and Miss E. G. Allen and Miss Violet Windeatt were the solo pianists. Mr. Barrier presided at the organ and Miss Ellen L. West acted as accompanist.

THE Royal Artillery Band gave one of its excellent concerts, under the skilful conductorship of Cavaliere L. Zavertal, at Queen's Hall, on the 6th ult. The Symphony was Haydn's No. 9 in C minor, the bright spirit of which was effectively reproduced—the melodious slow movement and minuet being particularly well rendered. The "Korrigane" Ballet Suite of Widor was played with a refinement that would have recommended the pleasant little movements even had they possessed but scanty merit of their own. Full justice was also done to Saint-Saëns's symphonic poem "Phaëton." Smart's Festive March in D and Bazzini's "Saul" Overture were other interesting features of a selection that was as varied as it was acceptable.

A SUCCESSFUL performance of Mendelssohn's "Athalia," preceded by "Hear my Prayer," was given at Islington Presbyterian Church, on March 29, the choruses being sung by a choir numbering nearly seventy voices. The solos were sustained by Misses M. Snell, A. Potter, Grace Frampton, and L. Hall, and Mr. J. Dickson was the reader of the verses. Mr. J. Sommerville Macdonald ably presided at the organ, and the organ accompaniments were supplemented by harp (Miss Colchester), trumpets, and tympani (Mr. Scruton). Mr. Harold E. Mackinlay (organist and choirmaster of the church) conducted.

A NEW sacred cantata, entitled "Soldiers of the Cross," by Mr. Valentine Hemery, libretto by Mr. Wilfrid Mills, was performed for the first time, on the 3rd ult., at the Surrey Masonic Hall, Camberwell. The choir, numbering sixty voices, sang with spirit and precision, and there was an efficient orchestra of thirty players. The solo parts were undertaken by Madame Valentine Hemery, Mr. W. H. Bailey, Miss A. Smith, Mr. Robert Debonnaire, and Mr. G. G. Roberts; the composer, who conducted, was heartily applauded at the conclusion.

MR. H. A. KEYSER gave a concert on the 4th ult., at Steinway Hall. The most important work from his pen was a Quintet in C for two violins, viola, violoncello, and horn, which proved to be well written, possessing melodious themes, tersely developed, and being pleasing and healthy music. Mr. Keyser, however, made a more favourable impression as a song-writer, those entitled "What shall I do for my love" and "My heart is heavy" being very expressive and artistic, qualities which were fully realised by the singer, Miss Esmé Atherden.

A DISTINGUISHING feature of Madame Frickenhaus's concert, on the 4th ult., at St. James's Hall, was the performance of Brahms's second set of "Liebeslieder-Walzer" (Op. 65), which were admirably interpreted by Miss Fillunger, Madame Marian McKenzie, Mr. Gregory Hast, and Mr. Laurence Rea, with the concert-giver and Mrs. Gregory Hast at the pianoforte. Madame Frickenhaus, in her selection of pianoforte solos, avoided hackneyed works, and presented a number of short and little known pieces, which were all played with notable neatness and musical intelligence.

THE Bow and Bromley Choir, under Dr. McNaught, gave a performance of selections from "Samson" (Handel) and of "The Banner of St. George" (Elgar), at the People's Palace, on the 7th ult. The principals were Madame Kate Cove, Mr. Branscombe, and Mr. Charles Knowles; and Miss Gwynne Kimpton led the orchestra. Mr. Morrow was the trumpeter in "Let the bright seraphim," which was encored. The choir performed "The Messiah" at the Bow Hall, on Good Friday.

SUBURBAN CONCERTS.

CROUCH HILL.—The Holly Park Sunday School Choir, on March 28, gave an excellent performance of J. L. Roeckel's cantata "The Hours," accompanied by an efficient orchestra. The "Queens" of the hours were taken by the Misses Daisy Crane, Leila Import, Annie Luckett, and Grace Poole, all of whom sang with much taste and in good style, and the choruses were highly appreciated. The second part of the programme was miscellaneous, selections by the orchestra forming a prominent feature, and including two of Cowen's English Dances and two of Coleridge-Taylor's Characteristic Dances. Among the choruses rendered by the choir special mention should be made of Henry Smart's anthem "The Lord is my Shepherd." The concert was conducted by Mr. Herbert W. Avery.

CROYDON.—The terminal orchestral concert of the Croydon Conservatoire of Music was given on the 6th ult., under the conductorship of Mr. S. Coleridge-Taylor. Mr. Taylor has had charge of the string orchestra for some two or three years past, and the excellent results which are obtained are entirely due to his careful and thorough methods of work. The programme included Walzer, Op. 39 (Brahms); Serenade, Op. 48 (Tschaikowsky), which was particularly well played and created much enthusiasm; short pieces by Liszt and Saint-Saëns; and Grieg's Suite, Op. 40. The vocalists were B. Maud Justican and Eleanor G. Gibbs, both students of the Conservatoire.

EALING.—Gounod's "Redemption" was performed by the Choral Society, in the Victoria Hall, on the 3rd ult. The solo parts were ably rendered by Miss Florence Hughes, Miss N. Richards, Mr. William Davies, and Mr. Daniel Price; Mrs. Harrington and Miss Jessie Hughes assisting in the quartets. There was a full orchestra (led by Mr. S. Dean Grimson), composed largely of members of the newly formed Ealing Orchestral Society, with professional assistance, and, with the chorus, numbering altogether 180. An excellent rendering of the work was given under the direction of Mr. J. Cliffe Forrester.

EAST FINCHLEY.—The Muswell Hill and East Finchley Choral and Orchestral Society gave a concert on March 29, at the New Lecture Hall. Its chief feature was Coleridge-Taylor's "Hiawatha's Wedding-Feast," which was sung with great spirit and due appreciation of the poem and its musical setting. Mr. Whitworth Mitton was deservedly encored for his rendering of "Onaway! awake, beloved!" The rest of the programme consisted of selections from "The Messiah," various orchestral pieces, including the Overture to "Oberon" (Weber), the Minuet and Allegro from Haydn's Symphony in D, and the Rondo Capriccio in B minor (Mendelssohn) for pianoforte and orchestra, the solo part being excellently played by Miss Challen, the accompanist to the Society. The orchestra, which consisted chiefly of amateurs, was efficient, and the whole performance was admirably conducted by Mr. Allen Gill.

WALLINGTON.—A performance of Handel's "Samson" was given by the Choral Society, on March 29, in the Parish Hall. The solos were in the competent hands of Miss Annie Swinfen, Madame Edith Hands, Mr. Edwin Cason, and Mr. Frank Ward. The choruses, on the whole, were exceedingly well rendered, showing careful training at the hands of the conductor, Mr. Edward Grocock—the most noteworthy being "To man, God's universal law" and "Fixed in His everlasting seat." Mr. T. Hill led a small orchestra of strings, and Mr. Arthur Dutton presided at the pianoforte. The performance was one of the most successful ever given by the Society.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

A YEAR ago we mentioned the dread with which the musical public here contemplated the sale of the Ulster Hall. It is now, unfortunately, an accomplished fact. This fine hall, which several generations of the greatest artists have pronounced almost perfect in its acoustic qualities, has been sold and its fate hangs in the balance. There is only too much reason to fear that in a short time it will, as a temple of music, be only a memory.

On the 2nd ult. the Belfast Ladies' Orchestra gave a concert in the Ulster Music Hall, and showed how much they had improved under Dr. Koeller's training. Their best piece was a beautiful suite by Glazounow. Miss Furnkranz, a young lady connected by birth with Belfast, but trained in Italy, sang two songs in an intensely dramatic style, but the production of her beautiful voice is clouded by a constant vibrato which is by no means pleasing.

Dr. Walker's fifth and final concert of the season was given in the same hall, on the 5th ult., and the programme was selected from Norwegian, Italian, and French composers of the nineteenth century, including Grieg, Piatti, Sgambati, De Beriot, Gounod, and Saint-Saëns. The solo players were Dr. Walker himself (pianoforte), Miss W. Burnett (violin), and Herr Bast (violincello). The concert concluded with Saint-Saëns's Trio for pianoforte, violin, and violoncello, the violin part played by M. Schilsky.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MR. HALFORD brought his third series of Orchestral concerts to a close on March 27, when the Town Hall was fairly filled. The programme comprised but two pieces—Beethoven's "Choral" Symphony and Tschaikowski's Suite in G (Op. 55). The first formed the culminating point of the survey of the history and development of the symphony as the special feature of the series. The vocal soloists were Miss Fillunger, Miss Alice Lakin, Mr. Wright Beaumont, and Mr. Wilfred Cunliffe. The chorus was made up of Mr. Halford's choir and the chorus of the Stourbridge People's Concert Society. It is worthy of note that this Society has sung the choruses in Beethoven's work three times within the last twelve months. Though the high pitch was in use, the chorus showed no sign of fatigue, and the performance throughout was really fine. The Tschaikowski Suite was given in brilliant style, especially the variations and pompous *Finale*. Mr. Halford received an ovation at the close.

On Tuesday, the 3rd ult., a complimentary concert was given to Mr. Fred. Ward, one of our leading violinists, who has been disabled by a long illness. All concerned in the concert gave their services, Miss Fanny Davies appearing as pianist; Mr. C. W. Perkins, organist; Miss Carrie Siviter, vocalist; and Mr. Wymark Stratton, accompanist. There was an orchestra of eighty, under the able direction of Mr. Halford, and the programme included Beethoven's Symphony in C minor, the Second Pianoforte Concerto of Saint-Saëns, the Andante Religioso for strings, harp (Mr. C. Collier), and organ, of Scharwenka, and vocal pieces. The concert was well attended and was a great success.

Mr. D. Ffrench Davis held his annual harp festival in the Town Hall, on Saturday, the 7th ult., when a popular programme drew a large audience.

On Good Friday the Midland Musical Society gave its annual performance of Gounod's "Redemption," in the Town Hall. The vocal principals were Miss Beatrice Vernon, Miss Nellie Pritchard, Mr. William Molineaux, Mr. Percy Taunton, and Mr. William Bennett. Mr. H. M. Stevenson conducted. The choir was reduced in numbers, but better balanced than heretofore. There was an overflowing attendance.

Patriotic concerts continue to be given. On the 2nd ult. there was one at the Midland Institute, when a number of national airs were sung, and Faning's "Valete" was given with chorus. Mr. Weaver Stephens conducted. In the Town Hall, on the 21st ult., Stanford's "Revenge" and a miscellaneous selection, including Mackenzie's

"Britannia" Overture, formed the programme. Mr. Joseph H. Adams conducted.

On Easter Sunday Gounod's *Messe Solennelle*, "St. Cecilia," was sung at St. Stephen's Church, Newtown Row. The Mass was given with orchestral accompaniment.

Several suburban concerts deserve a word of notice. On March 27, at the Moseley Institute, Spohr's "Last Judgment" was performed, with orchestra, under the direction of Mr. W. Berridge Hicks. The next evening the King's Heath Choral Society gave Stainer's "The Daughter of Jairus" and Cowen's "Rose Maiden," under the conductorship of Mr. J. E. Blerton. On the 10th ult., in King's Norton Parish Church, Gaul's "Israel in the Wilderness" was performed with chorus, organ, and small orchestra. "O gladsome light," from Sullivan's "Golden Legend," was also sung. Mr. Wymark Stratton conducted.

The chorus for the ensuing Festival has now been selected, and the first rehearsal was held in the Masonic Hall, on the 6th ult. The chorus is made up of 110 sopranos, eighty contraltos, eighty tenors, and ninety basses. The male altos are eliminated, so that the higher sections of the choir are now homogeneous in quality. The sopranos are resonant as well as sweet, and the chorus will, it is hoped, uphold the best traditions of the Birmingham Festival. Dr. Swinnerton Heap, the chorister, is taking Dvorák's "Spectre's Bride" as the first work for study.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MR. GEORGE GORDON'S Choir, on March 31, gave a concert at Redland Park Hall, when Mr. F. H. Cowen's "Rose Maiden" was creditably rendered. The principal vocalists were Miss Southey (a pupil of Miss Anna Williams), Miss Sylvia Tippett, Mr. T. A. Goss, and Mr. W. Thomas (Bristol Cathedral). In a small, but efficient orchestra Mr. F. Watts held the principal first violin and Mr. Gordon directed the performance.

At the annual performance by the Society of St. Michael's Gleemen, held on the 7th ult., there was a large audience. Some favourite glees were nicely given, under the direction of Mr. Wallace J. H. Greenham, and songs were interspersed by Miss Amy Perry and pianoforte solos played by Miss Rose Thomas. In the interval the Rev. J. H. Clay, president, on behalf of the Society, presented Mr. Greenham with a silver-mounted baton.

Assisted by a contingent of the Bristol Choral Society, the City Road Choral Society, on the 9th ult., gave Mendelssohn's "Elijah" in the hall of the Young Men's Christian Association, the conductor being Mr. C. J. Sprankling. The soloists were Miss Eva Hartshorne (soprano), Miss Clara Aldersley (contralto), Mr. G. W. Brierley, of Bristol Cathedral (tenor), and Mr. H. Miller, of Llandaff Cathedral (bass). Mr. Ernest Lane was the leader. Mr. Miller, who had not before sung in Bristol, made a favourable impression, and the choruses were admirably rendered. In the double quartet Miss Evelyn Gerrish, Mrs. J. Barker, Mr. J. Tuckfield, and Mr. J. Barker were associated with the principal vocalists.

On the 10th ult., in Bath Theatre, Mr. George Riseley conducted a performance in aid of the benevolent fund of the Professional Musicians. An orchestra, composed of upwards of sixty executants from different towns in the West of England and South Wales, played Beethoven's C minor Symphony, the Overture to Wagner's "Meistersingers," and other compositions. Mr. W. Schöttler, leader of the orchestra at Bath Theatre, held the principal first violin. There was a very large attendance.

At the spring concert of the Clevedon Philharmonic Society, on the 19th ult., Mendelssohn's "St. Paul" was given, under the direction of Mr. Edward Cook, of Bristol. The soloists were Miss Ada Stephens, Miss Clara Aldersley, Mr. G. W. Dowling, and Mr. J. A. Basker. There was a small orchestra, in which Mr. F. S. Gardner, of Bristol, held the principal first violin.

The Weston-super-Mare Philharmonic Society gave a concert on the 20th ult., in the Victoria Hall. Cherubini's Requiem Mass in C minor, Ferdinand Hiller's "A Song

of Victory," and a miscellaneous selection were given, Miss Marian Harris being the soloist in Hiller's work. There were about 130 in the choir, and the orchestra, of which Mr. F. S. Gardner was leader, comprised several players from Bristol. Mr. Edward Cook was the conductor.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The concluding evening concert of the Dublin Orchestral Society was given on the 9th ult. Signor Esposito played Schumann's Pianoforte Concerto magnificently. Beethoven's "Coriolan" Overture and Saint-Saëns' "Rouet d'Omphale" were finely played by the orchestra, and Haydn's Symphony in B flat evoked a most spontaneous outburst of enjoyment on the part of the audience.

Bach's Passion music ("St. Matthew") was given in St. Patrick's Cathedral, during the evening services in Holy Week. The solos were taken by members of the choir.

A really magnificent series of performances was given by Mr. Vincent O'Brien's school choirs, assisted by a number of tenors and basses, specially engaged, at St. Saviour's Church, Dominic Street, during Holy Week. At *Tenebrae*, Palestrina's and Vittoria's responses were sung, and several other early compositions. A Mass by Vittoria, "Quarti Toni," was sung on Holy Thursday, with a beautiful motet, "O Sacrum Convivium," by Ludovico Viadana, the famous choirmaster of the Cathedral of Fano in Urbino, *circa* 1600.

On Easter Sunday Palestrina's Mass, "Ascendo ad Patrem," for five voices, was given; and a motet by Aichinger, "Regina Coeli," and "O Salutaris Hostia," by Pierre de la Rue, were also sung. A "Tantum Ergo," for men's voices, by Palestrina, concluded the musical celebrations. The music was admirably sung throughout the week, and on Sunday reached a degree of perfection very seldom attained. The revival of these splendid sixteenth century strains is one of the most remarkable achievements in music here. It would be difficult to praise too highly the beautiful rendering of the music by Mr. O'Brien's choirs. They achieved an undoubted success in a department of the art which, a few years ago, was not far removed from being a byword of mediocrity and carelessness.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The annual performance of "The Messiah," in St. Andrew's Hall, Norwich, took place, as usual, on Good Friday afternoon. For eighteen consecutive years Dr. Hill has occupied the conductor's seat at these popular gatherings; but his lamented death made a change necessary this year. Happily his coadjutor, Dr. Bennett, who had always presided at the organ, is no novice at conducting, and thus could at once step into the vacant place. Under his baton a very good performance was given. The soloists were Miss Bertha Rossoff, Miss Hannah Jones, Mr. Murray Rumsey, and Mr. Robert Grice. The Festival choir was responsible for the choruses and the Philharmonic Society's band supplied the accompaniments. Mr. R. Lowne presided at the organ.

A more than usually successful performance of J. F. Barnett's tuneful cantata "The Ancient Mariner" was given in the Schoolroom attached to St. Mary's Baptist Church, Norwich, on the 3rd ult. The solo vocal quartet comprised Mrs. F. A. Smith, Miss Annie White, Mr. S. Hemmings, and Mr. F. A. Davies, who gave the solo and concerted numbers with considerable fire and expression. The choral body was made up of members of the choir and congregation, and, in spite of numerical weakness in the tenors, the choruses went well, under the careful beat of Mr. R. Lowne, organist of the church. The accompaniments were confined to a pianoforte and harmonium, admirably played by Miss Ethel White and Mr. Walter Lain.

An interesting feature in the Easter services at Norwich Cathedral was the unveiling of a brass tablet erected to the memory of the late Dr. Zechariah Buck, who was connected with the Cathedral as chorister-boy and organist for seventy years. To many who remember Dr. Buck's unswerving devotion to the duties which he so well

performed, it has been a matter of regret that so long a time since his death (twenty-one years) has been allowed to elapse before some record of his faithful work has been erected. To Mr. F. G. Kitton, the compiler of the biography of the deceased organist, must be awarded the honour of initiating the movement so pleasantly completed on Easter Tuesday.

The sacred cantata "The Daughter of Moab," written by Lewis S. Jones and Isaac Andrew, was given by the Sprowston (an outlying suburb of Norwich) Choral Society, on the 5th ult. Although a comparatively young Society, it numbers about fifty voices and a small string band, and, under the conductorship of Mr. R. Parkerson, is doing useful work. The soloists were also local residents, comprising Miss Overbury, Miss Musket, Miss Adcock, Mr. G. Robertson, and Mr. R. Kirk, and their efforts, as well as those of the members generally, deserve honourable mention.

The Lowestoft Musical Union, conducted by Mr. H. D. Flowers, was responsible for a concert given on the 5th ult., on behalf of the Transvaal War Fund, which richly deserved the large patronage accorded to it. Mrs. Linwood Watson and Mr. J. H. Brockbank were the principal vocalists, while Mr. Coote Suggit and Mr. F. Seago contributed violin and clarinet solos. The band and chorus gave a spirited rendering of Sir Frederick Bridge's setting of Kipling's "Ballad of the Clampherdown." Dr. F. E. Gladstone's "A wet sheet and a flowing sea" and Mackenzie's popular chorus "The Empire Flag" were also included in the programme.

The Downham Market Choral Society's second concert this season was given on March 29, conducted by Mr. G. H. Harvey, when Parry's "Song of darkness and light" was the chief feature. Miss Laura Eagland, Mr. H. W. Hart, and Mr. Herbert Hilton as vocalists, with Mr. T. E. Gatehouse (violin), Mr. G. Pywell (violincello), and Mr. A. H. Cross (pianoforte), contributed solos, which added to the enjoyment of a large audience.

Stainer's "Crucifixion" was given in the Presbyterian Church at Ipswich and at Hunstanton, on the 11th ult., and also at Wymondham on Good Friday evening.

The Felixstowe Choral Society closed its eighth season, on the 18th ult., with a highly creditable performance of Handel's "Samson." The band and chorus numbered about 100 performers, the soloists being Miss Marie Roberts, Miss I. Bowers, Mr. S. Masters, and Mr. Montague Borwell. Mr. J. T. Palmer conducted, and a large audience frequently testified their appreciation.

On the 20th ult. the King's Lynn Musical Society gave a spirited performance of "Hiawatha's Wedding-Feast," under the conductorship of Mr. A. H. Cross, Mr. Henry Franckiss singing the tenor solo. Messrs. J. Pratt and W. O. Jones played the accompaniment on two pianofortes in place of the orchestra. The miscellaneous second part included violin solos by Miss Edie Reynolds, and the choir sang Stevens' "Cloud-capt towers," Benet's "All creatures now are merry," and a new part-song, "Music, thou queen of heaven," written specially by their conductor.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

On the 6th ult., according to annual custom, the Bach-disposed people of Edinburgh wended their way to St. Mary's Cathedral to hear the "Matthew" Passion. Mr. Collinson had, as before, the combined choirs of the Cathedral for his chorus; but on this occasion he dispensed with the orchestra in favour of an organ accompaniment. The gain was mainly to be measured by the fact that the Cathedral organ is better and more completely under the organist's control than the orchestras he has hitherto been able to gather; the loss, especially in the solo accompaniments and obbligati, was immeasurable. The choruses were sung with abundant spirit and due expression. The difficult task allotted to the Narrator was again in the hands of Mr. Gledhill, who has so often shown how fully he enters into the spirit of the music. The choristers now know the work thoroughly and evidently appreciate it, thanks to Mr. Collinson's unwearied exertions, and an ever-growing circle of the public is being educated to know and appreciate it also.

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Mr. Kirkhope's Choir gave its annual concert in the Music Hall, on the 2nd ult., when the works chosen for performance were Schumann's "Pilgrimage of the Rose" and Mackenzie's "Bride." The choruses showed no falling off in the superb qualities of the choir, and alike in the rousing wedding music, the more pathetic strains, the flowing music in the first chorus, and the dirgelike closing chorus in the "Bride," Mr. Kirkhope's carefully trained singers commanded the enthusiastic approval of a large audience. The soloists were Miss Helen Jaxon, Miss Edna Thornton, and Messrs. William Green and Ford Waltham. A capable orchestra, under the leadership of Mr. Sons, provided a careful, if not an inspiring accompaniment. Mr. Kirkhope, who conducted, was most warmly applauded.

On the 11th ult. the "St. Cecilia," a new Amateur Orchestral Society, gave its first concert in the Queen Street Hall. The band numbers about forty members and the conductor is Mr. G. W. Crawford.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE most notable concert of the fag-end of our short musical season was that given by the Amateur Orchestral Society on March 29—the last of this Society's series. It was in every way creditable to the conductor, Mr. W. T. Hoeck, and his large band of ladies and gentlemen, who were assisted by Herr Georg Liebling, the pianist.

While choral music has not suffered less than orchestral and pianoforte recitals from the preoccupation of Glasgow, it has shown remarkable vitality in the smaller towns of the West of Scotland. Several new societies have been started this season, in the newer communities more especially, and give promise of most praiseworthy activity. The youngest of these has just been formed at Old Kilpatrick, in a district which has grown enormously through industrial development of recent years. Cambuslang Choral Society has given Bennett's "May Queen" during the past month and Ayr Choral Union the "Creation." "The Messiah" and "Samson" have been produced by the combined music classes of the Young Men's Christian Association in the city.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ON Good Friday the Liverpool Musical Society gave, under the direction of Mr. F. H. Crossley and with the assistance of Dr. Peace at the organ, a very successful rendering of Gounod's "Redemption." This was followed, also at St. George's Hall, by selections from "The Messiah," under the auspices of the Philharmonic Society. On March 30 the St. Cecilia Society, of Birkenhead, concluded its season with an open rehearsal of "Elijah," conducted by Mr. J. W. Appleyard. The choral singing was of unusual excellence. Mr. P. H. Ingram conducted at the Philharmonic Hall, on March 27, a performance of the "Creation," the choruses being sung by a numerous and well trained body of singers belonging to the Methodist Choral Union of the city and suburbs. A musical festival of Welsh choirs was held on the 13th ult. Dr. Joseph Parry directed the united force of thirteen choirs, consisting of experienced and intelligent vocalists, when there was a striking display of ability in part-singing. The annual Welsh Psalmody Festival, which took place on the 3rd ult., was a marked success.

At the College of Music Mr. Johannes Weingartner, who is now one of the professional staff of the Institution, gave, on the 3rd ult. with the assistance of his son, Mr. F. Weingartner, his annual concert, at which he introduced two short compositions of his own for the pianoforte. The students' concert on the preceding evening deserves passing mention. Considerable interest locally has been felt in the retirement of Mr. Adolphe Krause from the principalship of the German Institute of Music, which he founded more than forty years ago, and which has done much to promote the systematic and thorough teaching of the pianoforte.

The concerts given by the Sunday Society during the past winter have, it seems, resulted in a deficit, and consequently a call upon the subscribers. Some of the honorary officers were opposed to Mr. W. I. Argent's direction as too ambitious, but at the recent annual meeting his energetic policy was endorsed by an overwhelming majority of the members, and he has been continued in office.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE extremely gratifying display, in the closing week of March, of the result of the year's work at our Royal College of Music has led to a large accession of fresh students for the ensuing session; and the Principal has reason to be gratified by the result of his exertions in and for the Institution over which he presides. The fund for aiding the most deserving pupils to continue their studies for an extra year has benefited considerably from the proceeds of the admirable chamber concerts, which Mr. Brodsky generously continues to devote to the encouragement of really promising talent. Miss Webster, after holding the Hallé scholarship during the last twelve months and recently playing with distinction the great Beethoven Sonatas (Op. 106 and 111), has been deservedly elected to a position among the teaching staff of the College.

The progress of the Hallé concerts has also been most marked. The increase of expense attending the doubling of the wood-wind, and the general enlargement of the band, has been more than met by the augmentation of the subscription list; while the enhanced attractiveness of the orchestra and the frequent introduction of new or unfamiliar works have caused the almost invariable crowding of the unreserved portions of the hall. It is understood that Dr. Richter will, during the coming season, conduct every evening, except on "The Messiah" nights, when the baton will, as heretofore, be wielded by Mr. R. H. Wilson. The choral programme will include Beethoven's Mass in D, as well as a repetition of his Ninth Symphony, Brahms's Requiem, Liszt's "St. Elizabeth," Bach's smaller "Passion" music, and, after a welcome rest of some years, the "Faust" of Berlioz, which should appeal to the lovers of highly coloured strains more freshly than it did when it was so frequently given.

The Saturday evening recitals of Mr. Kendrick Pyne continue to draw audiences of from five to eight hundred really zealous students and play a very important part in our arrangements.

Nowhere in the towns around us is music more encouraged and more keenly enjoyed than about Ashton and Stalybridge. It is gratifying to learn that instrumental art is now receiving increasing attention, and that in such busy manufacturing centres efforts are being zealously made so to cultivate local talent as to render more complete in future the oratorio performances which, during many years, have proved the enthusiasm of the chorists and caused regret that their exertions could not, without ruinous expense, be more efficiently backed. A love of chamber music has also been sufficiently kindled to justify the introduction into the miscellaneous programmes of the more enterprising leaders—such as Mr. G. F. Wrigley and Mr. T. Keighley—of some of the quartets of Beethoven, Mendelssohn, Schumann, and Dvorák; while the organ recitals regularly given by Mr. Keighley show not only an excellent skill in performance, but a catholicity of taste and an extensive reading decidedly worthy of imitation.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

ONE of the most enjoyable, and at the same time one of the most artistically successful concerts of the season, was the performance of Haydn's "Seasons" in its entirety, given by the Newcastle and Gateshead Choral Union in Olympia, Newcastle-on-Tyne, on March 27. Although portions of the "Seasons" have been heard in this locality in recent years, it is doubtful whether the complete work has ever been performed at one concert. It is creditable, therefore, to the

authorities of this excellent Society that an opportunity of hearing the work in an unmutilated form should have been given to its patrons. A notable feature of the performance was the remarkably fine rendering of the choruses. The soloists were Miss Helen Jaxon, Mr. Iver McKay, and Mr. Charles Knowles, than whom a better trio could hardly have been desired. Mr. J. H. Beers was principal first violin and Mr. James M. Preston very ably conducted.

On March 28 the South Shields Choral Society closed a successful season with performances of Mr. S. Coleridge-Taylor's "Hiawatha's Wedding-Feast" and Mendelssohn's "Loreley." Mr. Coleridge-Taylor's work was received with the utmost enthusiasm. The choruses were sung in the most creditable manner, and the beautiful solo, "Onaway! awake, beloved!" entrusted to Mr. William Green, could hardly have been heard to greater advantage. No less creditable was the performance of "Loreley," in which Miss Evangeline Florence was the soloist. The programme included other pieces of a miscellaneous character, among which may be mentioned an Etude for pianoforte by Liszt, which was charmingly played by Miss Theresa Larkin. Mr. M. Fairs conducted with much skill.

The Newcastle Amateur Vocal Society, under the conductorship of Mr. J. E. Jeffries, gave a performance of Sterndale Bennett's "May Queen," in the Town Hall, Newcastle, on March 29. The soloists were Miss Lily Heenan, Mrs. Vinycomb, Mr. Tom Child, and Mr. W. Peacock, all of whom contributed materially to the success of the performance. The choir sang carefully, and the performance as a whole was effective. Mr. J. H. Beers led the orchestra.

On the 2nd ult. Henry Smart's "Bride of Dunkerron" was brought to a hearing in the Town Hall, Newcastle, by the Postal Telegraph Choral Society, of which Mr. J. R. Andrews is the conductor. Miss Mollie Gardner, Mr. Tom Child, and Mr. W. H. Dawson were responsible for the solos. The work, which was sung to a pianoforte accompaniment, would have gained in effect had the assistance of an orchestra been available.

On Good Friday a portion of Bach's "St. Matthew" Passion was given in St. Nicholas Cathedral Church, Newcastle. The solos were sung by members of the choir and Mr. J. E. Jeffries presided at the organ.

On Good Friday also Mr. C. Lee Williams's "Bethany" was given in St. Thomas's Church, Sunderland, under the direction of Mr. George F. Vincent, who presided at the organ. The solos were sung by Miss E. Stephenson, Mr. R. Haswell, and Mr. George Dove.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The season of Miss Cantelo's Chamber concerts was brought to a close on March 22, when the Kruse String Quartet presented a fine programme, including Beethoven's Quartet in C sharp minor (Op. 131) and Brahms's Pianoforte Quartet in G minor (Op. 25). Miss Cantelo was at her best in Schumann's Sonata for pianoforte and violin (Op. 105), having as a colleague Herr Kruse; her pianoforte solos were four of Mendelssohn's *Lieder*, but these were manipulated with great skill and refinement. Herr Kruse's fine technique was admirably exhibited in Bach's "Chaconne," which was boldly rendered.

Nottingham was again privileged to hear Mr. Henry J. Wood discourse on one of the burning questions of the day. The lecture given in the University College on March 28 was entitled the "Human Voice and Musical Pitch." The lecturer traced the history of musical pitch and advocated a scheme of uniformity such as has lately been partially introduced. Mr. Wood contended that the present varieties of pitch arose from a neglect of the natural standard—the ear.

The last concert of the Nottingham Sacred Harmonic Society, which took place on March 29, was one to be remembered. Mr. Henry J. Wood had prepared a musical treat for the subscribers. "Samson and Delilah," by Saint-Saëns, was quite new to Nottingham, and though all might not agree about the propriety of adapting opera to the concert platform, few could quit the performance without feelings of pleasure, alike at the interpretation and

the selection of the work. The artists were Miss Florence Oliver, and Messrs. Green, Price, Barry, and Dearth, all of whom contributed to the success of the evening.

On March 26, at Derby, Mr. Harold Henry's Orchestral Society brought the season to a conclusion with a concert, in which the orchestra was limited to strings only. Despite this fact an interesting programme was carefully performed. The works produced were culled from such masters as Grieg, Tschaikowsky, Svendsen, Sitt, Moszkowski, and Bach. The soloists were Miss May Heath (a child vocalist from Birmingham), Mr. Edwin Thorpe (violincello), Mr. Henry, and Mr. Clay (violin).

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the second Subscription concert of the Sheffield Musical Union, given on the 3rd ult., a new choral ballad, composed by Dr. Henry Coward and entitled "Tubal Cain," was performed for the first time. The composer has fitted the old poem with a spirited and effective musical setting, the themes being melodious and appropriate, the choral writing vigorous, and the accompaniments picturesque and suggestive. Sung under the composer's vigorous direction and by his own choir, it may be realised that nothing was wanting in the performance, which, indeed, was faultless. At the close the composer was recalled several times. The programme also included Goring Thomas's cantata "The Swan and the Skylark," admirably rendered by chorus, band, and principals; Sullivan's "Say, Watchman"; a selection from "Lohengrin" by the orchestra, and various solos. The principals were Miss Eleanor Coward, Miss Muriel Foster, Mr. Harry Stubbs, Mr. F. Shimeld, and Mr. W. A. Hamer.

The Sheffield Orchestra made its second appearance on the 5th ult., and so well justified its formation that it is hoped the attempt to establish a permanent professional orchestra in the city will succeed. Directed by Dr. Coward, the members gave a fine performance of Tschaikowsky's "Symphonie Pathétique" and several other works, including MacCunn's "Land of the Mountain and the Flood," and the Overture, Hungarian March and Dance of Sylphs from Berlioz's "Faust." A lengthy and exhausting programme also contained Beethoven's Violin Concerto, the solo part excellently played by Mr. John Dunn; Elgar's song cycle, "Sea Pictures," sung by Miss Margaret Milward; a selection from Goring Thomas's "Nadeshda," and violin solos by Bach and Paganini. In the execution of this colossal programme the instrumentalists proved alike their ability and endurance.

The Norton Lees Choral Society gave a successful concert on the 6th ult., performing Bridge's "The Flag of England" and Macfarren's "May Day," under the direction of Mr. H. Reynolds. The enterprise and enthusiasm of this excellent Society is worthy of all encouragement, and it is gratifying to find such excellent results as were heard on this occasion. Miss Eva Rich was the soloist.

The Hoyland Common Choral Society gave an excellent performance of the "Hymn of Praise," on the 2nd ult. Directed by Mr. G. M. Coates, the band and chorus played and sang with admirable tone and precision, a large audience cordially recognising these qualities. Mr. G. F. Cawthorne was the organist and Mr. J. H. Parkes led the band.

The Brincliffe Musical Society closed its season with an enjoyable concert, on the 23rd ult. Professor Prout conducted a performance of his Third Symphony, and the programme also included the prelude to "Lohengrin," Grieg's "Peer Gynt" Suite, and other pieces. Mr. J. H. Parkes, the Society's conductor, is to be complimented on his season's work.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ON March 20, too late for notice in my last letter, the Stafford Choral Union gave a very fine performance of Sullivan's "Golden Legend." The soloists were Miss

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Lilian Coomber, Miss Minnie Hackett, Mr. Gwilym Richards, and Mr. Arthur Barlow; and they were assisted by an excellent orchestra of forty performers, under Mr. Fred. Ward, of Birmingham; while the chorus numbered upwards of 120 members. The whole work was rendered with fine spirit and excellent finish, redounding to the credit of all concerned, and especially of Mr. Herbert Drury, of Derby, who conducted. In the second half of the programme Mr. Fred. Ward gave a superb rendering of the *Andante* and *Finale* from Mendelssohn's Violin Concerto.

The members of the North Staffordshire Philharmonic Society gave their last concert for this season on the 5th ult., in the Victoria Hall, Hanley, with an excellent performance of Mendelssohn's ever-welcome "Elijah." The principals were Miss Florence Lancaster, Miss Alice Lakin, Mr. Edward Branscombe, and Mr. Watkin Mills. The principals, chorus, and band gave an excellent account of themselves. The choral work was particularly fine in "Thanks be to God" and "Be not afraid." Mr. Sherratt presided at the organ and Dr. Heap conducted with that skill and ability which only long experience and familiarity with the work can give.

After Evensong, at St. Mary's Church, Stafford, on Wednesday, the 11th ult., Stainer's "Crucifixion" was sung by the choir, which sustained the creditable performance of last year, when this beautiful work was heard for the first time in Stafford. The solos were effectively sung by Mr. C. Whittle and Mr. W. Ball. The choruses were rendered in a manner which showed how well the choir had been trained by Dr. Taylor, who conducted.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

A very successful performance of Rossini's "Stabat Mater" and Mendelssohn's "Walpurgis Night" was given by the University College of Wales Musical Society, at Aberystwyth, on March 23, under the conductorship of Mr. David Jenkins, the band being led by Mr. W. F. Hulley, Swansea. The soloists were Miss May John, Miss Olive Marsh, Miss G. Russell, Mr. Gwilym Richards, and Mr. David Hughes.

A number of Eisteddfodau were held as usual during Easter in various parts of the Principality and the border counties, the most important being the annual meetings held on Easter Monday at Abergavenny and Mountain Ash. At the former the £100 prize for singing "Thanks be to God" was won by the Builth choir, and at the latter a similar prize for rendering "Descend, ye nine" (Sir Hubert Parry), fell to the Cardiff Choral Society.

Dr. Roland Rogers, Bangor, has been giving two organ recitals, each to crowded audiences, at Wern Congregational Church, Ystalyfera, and Calvaria, Porth, Glamorganshire, on the 12th and 13th ult., respectively. At the latter Miss Clara Williams and Mr. David Hughes contributed vocal solos also.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

SINCE my last report the season has practically come to an end, and the musicians, like the youth of Ipswich on a memorable occasion, have "dispersed to cricket." The Leeds Choral Union gave its final concert on March 26, when it contrived to serve two masters by combining in the same programme Dvorák's "Stabat Mater" with Rossini's. It was an interesting object lesson, the moral of which was to be interpreted according to the fancy of the auditor. The large chorus, under Mr. Benton's conductorship, was remarkable chiefly for its excellence of tone, especially in *forte* passages. Madame Duma was the soprano, and as the contralto, Miss Kirkby Lunn, was prevented from being present, her part was divided between two capable local singers. Mr. Bantock Pierpoint was the

bass soloist, and Mr. Brearley, of the Leeds Parish Church choir, was particularly successful in the tenor solos. The Leeds Philharmonic and Subscription concerts have this year been a greater success than ever, and, taking their programmes and performances all round, they deserve to be styled the most uniformly artistic series of concerts we now possess in Yorkshire. Their high artistic level was fully maintained on March 28, when an admirable performance of Berlioz's "L'Enfance du Christ" was given. The Philharmonic chorus sang with perfect refinement, and the Hallé Orchestra showed exceptional neatness, under the conductorship of Dr. Stanford, who deserves credit for a very finished performance. Madame Duma, Mr. Lloyd Chandos, Mr. Douglas Powell, and Mr. Andrew Black were the soloists, and Dr. Stanford's very spirited chorus, "Our enemies have fallen," with Mendelssohn's "When Israel out of Egypt came," formed the rest of the programme.

Other musical events may be briefly summarised. On March 22 the last of the "Bohemian" Chamber concerts took place, Smetana's "Aus meinem Leben," with other quartets by Mozart and Beethoven, forming the programme. On March 27 Mr. Edward Lloyd bade farewell to Leeds at one of Messrs. Haddock's concerts, and a Chamber concert was given by Miss Edith Wehner and Miss E. A. Atkinson. In aid of the War Fund the Philharmonic and Symphony Societies joined forces on March 29, when the waving of banners seems to have given an additional charm to the music. The Symphony Society gave its final concert for the season on the 4th ult., when Mozart's "Prague" Symphony was the chief thing in the programme, and tested the orchestra's powers pretty severely, though Mr. Grimshaw deserves praise for his careful conducting. Gounod's "Redemption," given at the Leeds Parish Church, on the 9th ult., was very creditably performed, with purely local forces, and with organ instead of orchestra, skilfully played by Mr. Benton. On the 10th ult. Mr. Edgar Haddock introduced, at one of his Orchestral concerts, Raaff's "Lenore" Symphony, which was played with much zeal, but with inadequate results. Mr. Ayre's brilliant performance of Weber's "Concert-stück" was one of the best features of the concert.

Dvorák's "Spectre's Bride" and Cowen's "Ode to the Passions" formed the programme of the Bradford Festival Choral Society's last concert, on March 23, and both were more than creditably performed under Mr. Cowen's conductorship. The soloists were Miss Mabel Berrey, Mr. H. Stubbs (who took the tenor solos at short notice), and Mr. Dan Price, who was a most efficient Narrator. The Huddersfield Subscription concerts, which have been more conspicuous for variety than artistic excellence, closed with a "Grand Military Concert," on March 27. At Wakefield a thoroughly enjoyable Subscription concert took place on March 29, when Mr. Leonard Borwick was pianist and Mr. Rawdon Briggs violinist. The perfectly artistic and highly finished singing of Miss Elsie Mackenzie was not merely a foil, it was a feature of the concert. The York Musical Society gave, on the 3rd ult., a performance of Haydn's "Creation" that testified strikingly to the advance it has made under the conductorship of Canon Pemberton—better known to musicians as Canon Hudson. As he threatens to leave Yorkshire, and must therefore resign his conductorship of the York Society, this was of the nature of a valedictory event, yet, though there must have been a feeling of regret at the prospective loss of one who has done so much for music in the county, it was satisfactory to feel that he is leaving the Society in a more efficient state than it has been for many years past. The soloists on this occasion were Miss Helen Jaxon, Mr. Gwilym Richards, and Mr. Andrew Black. Harrogate has been busier than usual in a musical way. On March 23 the Musical Society gave a concert, at which Gade's "Crusaders" and Rossini's "Stabat Mater" were contrasted, and were efficiently performed under Mr. C. L. Naylor's conductorship. On March 26 the last of Messrs. Haddock's Musical Evenings took place, and on March 30 Miss Wehner (soprano) and Miss E. A. Atkinson (pianist), with the help of Mr. Rawdon Briggs as violinist, gave a most admirably arranged programme of chamber music, which failed, however, to attract an audience as large as it deserved.

MISCELLANEOUS.

THE production of Racine's Tragedy of "Athalie" with Mendelssohn's music (associated with the play as originally intended) at St. George's Hall, in June next, should prove of great interest, both to those interested in the Drama and in Music. "Mendelssohn's Athalie" is extremely popular with choral societies; but no one has yet had an opportunity of witnessing it in this country in its proper dramatic form, and many of the musical people who may be in London for the Handel Festival will doubtless be glad to avail themselves of such an occasion. Great care is being taken with the production, and many of the costumes will be authentic, valuable assistance having been obtained from the Théâtre Français, and from a well-known Hebrew authority. The music will be performed by a complete orchestra and chorus, under the direction of Dr. Yorke Trotter, and the play will be produced by Mr. Charles Fry.

ROYAL COLLEGE OF MUSIC.—The following awards were made at the conclusion of the Easter term: Council Exhibitions: Mabel J. Barron (pianoforte), £12; Lucy C. Barton (singing), £12; Sydney W. Toms (organ), £10; Ifor B. H. James (violincello), £10; and Sarah E. Davies (singing), £5; Charlotte Holmes Exhibition (£15); Daisy A. Jones (piano); Organ Extemporising Prize (value £3 3s.): Eustace Turner (scholar); The Challen Gold Medal for Pianoforte Playing: Florence Smith (scholar); Henry Leslie (Herefordshire Philharmonic) Prize for Singers (£10): Ivor L. Foster; Elocution Prizes: Emma E. Atherton (scholar), Ralph Courtier-Dutton (scholar), and Mabel A. Bond.

ROYAL ACADEMY OF MUSIC.—The Charles Mortimer Prize has been awarded to Margaret A. Harding (a native of Birmingham). The examiners were Messrs. F. Cellier, Edward German, and G. Jacobi. The Sterndale Bennett Prize has been awarded to Marguerite Elzy (of Malvern). The examiners were Messrs. Albert Fox, Gustav Ernest, and Harvey Löhr. The Louisa Hopkins Memorial Prize has been awarded to Marion J. H. White (of London). The examiners were Messrs. Graham, P. Moore, Walter Wesché, and E. H. Thorne.

UNIVERSITY OF DURHAM.—At the Examinations held in March the following passed the final examination for Mus.B.: Cuthbert Forster, George Leake, Annie Louise Mixer, Thomas William Ritson. The following passed the first examination for Mus.B.: George F. Andrews, William Bradley, Arthur G. Claypole, Albert Edward Cottam, Edmund Osmond Daughtry, Marshal Martin, Richard Henry Mort, John Edward Quayle. The examiners were Dr. Armes (Professor of Music in the University of Durham), Sir J. F. Bridge, and Dr. G. J. Bennett.

THE London Sunday School Union organises yearly local competitions amongst Sunday School choirs, and the winners in each local section are afterwards invited to compete again at a central competition. The latter event took place this year at Bishopsgate Street Chapel, on the 3rd ult. The St. Winifred's Hall choir, from Bermondsey, under Mr. J. Morgan, was awarded the first place by Dr. McNaught, the adjudicator. The singing generally was much above the average.

SIGNORINA GIULIA RAVOLI has returned to London from Italy for the season.

FOREIGN NOTES.

BERLIN.—The last concert of the season of the Berlin Wagner Verein, under the direction of Herr Richard Strauss, included the first performance of the "Rob Roy" Overture, by Hector Berlioz, an early work of the composer, to which attention has been drawn by its recent publication in the complete edition of his works.—Dr. Richter was the conductor of the Philharmonic concert of March 26, the anniversary of Beethoven's death, when the performances consisted of the "Parsifal" Prelude, followed by the Funeral Dirge, from "Götterdämmerung," and concluding with the Ninth Symphony. Enthusiastic demonstrations, such as are rarely elicited from Berlin audiences, greeted the great conductor at the conclusion of the concert.—On the 10th ult. a one-act opera, "Die Beicht," the music by Ferdinand Hummel, was produced, for the first time, at the Royal Opera, and well received.

ERFURT.—Under the title of "Ein Winter-Märchen," an operatic version of Shakespeare's "A Winter's Tale" was brought out recently at the Stadt-Theater and very favourably received. The composer, Herr Baldwin Ziemermann, who, like most of his contemporaries, is a follower of Wagner, has made some very effective use of the *Leitmotif*.

Helsingfors.—The Symphony Orchestra, under the direction of M. Robert Kojanus, is about to undertake a concert tour in Germany and Belgium (on its way to the Paris Exhibition) with the exclusive performance of works by national Finnish composers, amongst which those by Jean Sibelius, a rising young musician, will be most numerously represented.

LEIPZIG.—The first performance of an important new composition, as yet in manuscript, by Enrico Bossi, attracted a very numerous and critical audience at the third Subscription concert of the season, given last month by the Riedel'sche Gesang-Verein, with the co-operation of the Opera and Gewandhaus orchestras. The work is a setting in cantata form, with soprano and baritone solos, of the Latin text, from the Vulgate, of the "Canticum Canticorum," or "Song of Solomon," treated from the point of view of sacred symbolism, and containing some remarkably fine choral and orchestral writing, the style being influenced generally by the sacred compositions of Liszt, more particularly his oratorio "Christus." The impressive solo numbers were well interpreted by Fräulein Dietz, of Frankfort, and Herr Scheidemantel, of Dresden, Dr. Goehler conducting an altogether very fine performance. The composer, who had come specially from Venice, received quite an ovation at the conclusion of the work.

MAYENCE.—At last month's concert of the Liedertafel the first performance in Germany was included of a setting of the 136th Psalm, by the French composer, Guy Ropartz, who conducted and had the satisfaction of seeing his work most favourably received.—A grand celebration is being organised of the 500th anniversary of the birth of Gutenberg, next month, when the musical performances will include Handel's "Judas Maccabaeus" and a cantata specially written for the occasion by Dr. Volbach.

MEININGEN.—An interesting concert was given, on the 4th ult., by the Sing-Verein, under the direction of General Musikdirektor Steinbach, when the programme included the initial first performance of an oratorio, "Tod und Sieges Herrn" (Death and Triumph of the Lord), forming part of the remarkable "Christus Mysterium," by Felix Draeseke. The new work, which, though somewhat dramatic in form, is of a truly sacred order, was interpreted with much fervour by all concerned in its production and created a most marked impression. The same concert included the performance of some remarkable symphonic variations on the chorale "Wer nur den lieben Gott lässt walten," for orchestra and organ, by Georg Schumann, first produced at the meeting of German musicians last year, when, as on the present occasion, they met with very general appreciation.

MOSCOW.—Under the direction of M. Willem Kes, the Principal of the Moscow Conservatoire, a very fine performance was given recently of "Manfred," with Schumann's music, Dr. L. Wüllner reciting Byron's poem with considerable dramatic effect.

MUNICH.—A new symphonic poem in three parts, entitled "Barbarossa," by S. von Hausegger, was produced for the first time at one of the "Modern Concerts," given by the Kaim Orchestra, last month, when it attracted general interest and elicited much applause. Several new chamber compositions, including a quintet for wind instruments and a sextet for wind and stringed instruments, by Miroslav Weber, a resident musician of Slavonic extraction, were recently performed and greatly approved of by a critical audience on account of their characteristic melodious and rhythmic qualities and excellent general musicianship.

PARIS.—Siegfried Wagner was the conductor at one of the recent Châtelet concerts, when a number of his father's works, the "Mephisto Walzer" of his grandfather, Franz Liszt, and his own "Bärenhäuter" Overture were produced. The young artist had every cause to be satisfied with the reception accorded him by a Parisian audience. Another German conductor, Felix

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Weingartner, directed the performances of the Lamoureux Orchestra on two occasions last month, and aroused much enthusiasm by his readings of Wagnerian excerpts. At the Conservatoire a highly appreciated performance was given recently of Schumann's "Manfred" music, M. Monet-Sully reciting Byron's poem with great effect.

STOCKHOLM.—A new oratorio by the Swedish composer, P. Stenhammar, entitled "Paulus," was produced for the first time, last month, by the Philharmonic Society, and favourably received, both by the audience and the press. A highly successful performance was also given recently, by the same Society, of Anton Bruckner's oratorio "David."

VIENNA.—The first performance of Tschaikowsky's opera "Iolanthe," the libretto founded upon Henrik Hertz's poem, "King René's Daughter," took place at the Imperial Opera last month. Herr Mahler conducted, and the impression produced by the interesting and poetical work was a very favourable one.—Three musical societies of Vienna are about to proceed to Paris to take part in the Exhibition concerts—viz., the Philharmonic Orchestra, the Maennergesang-Verein, and the Schubert Bund.

WEISBADEN.—Active preparations are on foot for the special performances, during the summer, of Weber's "Oberon," with a completely revised libretto, written at the instigation of the Emperor by Herr Joseph Lauff, and with recitatives, modelled on Weberian themes, by Herr Schlar. The work is being sumptuously mounted, with new scenery and costumes designed by the well-known artist, Herr Salzmann. Much care is also being bestowed upon the mounting of Lortzing's "Czar und Zimmermann" and Auber's "Fra Diavolo," both of them favourite works of the Emperor, which are likewise to be included in the special summer performances at the Court Theatre this year.

OBITUARY.

THE death occurred, on March 23, at Budapest, where he had gone on a visit, of NICOLAUS DUMBA, one of the most munificent, influential, and intelligent patrons of musical art in Austria. Himself an amateur artist of considerable attainments, he was on terms of intimate friendship with Brahms, Liszt, and other distinguished musicians, while being likewise a sincere admirer of Wagner, and, above all, a devoted lover of Schubert. His fine collection of Schubertiana—autographs, portraits, and paintings—was one of his most valued possessions, and it has been bequeathed by him to the city of Vienna. Dumba took a prominent part in the erection of the monuments to Mozart, Beethoven, and Schubert in Vienna, and almost every other artistic undertaking of importance in the capital during the past half-century has received his substantial support. He was a member of the Upper House of the Austrian Parliament and was born at Doebling, near Vienna, in 1830.

The death took place at Clewer, on March 28, of ROBERT PARKER PAYNE, late of Windsor, for many years a well-known bootmaker to Etonians and an enthusiastic amateur musician of marked ability. Born at Sandgate, Kent, November 15, 1823, Mr. Paine early attracted the notice of the late Charles H. Purday, to whose collection of 100 Rounds he (Paine) contributed. At Windsor he received much encouragement from the late Sir George J. Elvey. His chief compositions include an oratorio, "The Prodigal Son," and a setting of Psalm xciii, for bass solo, chorus, and orchestra. The latter work, published by Messrs. Novello, was produced, under the conductorship of Mr. Samuel Smith, by the Windsor and Eton Choral Society, May 23, 1887. Mr. Paine greatly prided himself upon an unpublished oratorio on the subject of "Lazarus."

HEINRICH VOGL, at Munich, the well-known opera singer, who succumbed to a stroke of apoplexy.

We regret to announce the death of Mr. WILLIAM WITT, which took place, on the 5th ult., at his residence, 5, Blomfield Road. Mr. Witt was a former proprietor of Messrs. Ewer and Co., and an excellent violinist. He personally knew Spohr, Wagner, Rubinstein, Ernst, and, in fact, every well-known musician during the last half-century. During the last eighteen years he represented the well-known printing firm of Röder, of Leipzig.

CORRESPONDENCE.

ORGAN ACCOMPANIMENTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your organist readers will have read with pleasure and profit the excellent articles on "Organ Accompaniments" in the March and April numbers of THE MUSICAL TIMES from the pen of Mr. E. H. Lemare. But I fancy that some of us, average players on average organs, may feel a little difficulty in accepting one or two of Mr. Lemare's suggestions; and it is rather with the idea of eliciting further remarks that I venture to allude to some of them.

1. On the use of 16-ft. tone on the manuals. Mr. Lemare somewhat sweepingly condemns this in one or two places; but how else is one to obtain anything approaching the rolling volumes of sound such as one hears and delights in when the stone walls and roof of some large cathedral reinforce the tones of possibly no more than 8-ft. work?

2. The author also condemns the use of the oboe on the swell "when playing in chords." What is the poor average man to do?

3. On accompanying the Creed, &c. The author condemns "the old diatonic style" as "too monotonous and uninteresting," and suggests very properly that the accompaniment should possess in itself an interest rhythmic as well as harmonic. Here one is glad to be in hearty agreement; but I fear that the organist who tried to emulate Mr. Lemare's wonderful example would have an uncomfortable time with his choirmen, not to speak of his vicar! But after all, sir, is there not some artistic repose about an accompaniment which succeeds, by its carefully considered volume and timbre, its harmonic and rhythmic interest, and its endeavour to "accompany" the words, in sustaining the voices in the monotone which follows the more or less florid Canticle?

May I be allowed to conclude by giving as a "horrible example" of how not to accompany the Creed, a phrase which I actually heard some years ago in a fashionable church not far from London:—



Shade of Sir W. Sterndale Bennett!

B. VINE WESTBROOK, F.R.C.O.

St. George's Church, Perry Hill, S.E.

April 19, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BATH.—A performance of Pergolesi's "Stabat Mater," with orchestral accompaniment, was given at Downside (Benedictine) College, near Bath, on March 29. A miscellaneous programme followed, which included the following anthems: "The Wilderness" (Goss), "Lead, kindly Light" (Stainer), "God came from Teman" (Steggall), "O Lord our Governor" (Gadsby), and the orchestra played two small pieces by Grieg, "The descent of the Angels," from "Hänsel und Gretel" (Humperdinck), and Gounod's "Marche religieuse." Mr. Richard Terry conducted.

BOURNEMOUTH.—The concerts given at the Winter Gardens by the Municipal Orchestra, under the able direction of Mr. Dan Godfrey, Jun., continue to maintain their interest. On March 26 the novelty provided was Incidental Music to "Cinderella," by W. H. Speer, comprising a suite of six pieces, the music being throughout melodious, notably the horn solo in the Prelude, and the Minuet, a very pleasing section. Beethoven's Ninth Symphony (omitting the choral section) was also

played, and the solo instrumentalist at the concert was Mr. J. Zeelander.—On the 7th ult. Mr. Plunket Greene and Mr. Charles Fry appeared, the former singing *Hans Sachs's Monologue*, "Wahn! Wahn!" and other songs superbly, and the reciter giving a powerful rendering of the "Dream of Eugene Aram," with Sir A. C. Mackenzie's admirable accompaniment for orchestra. The programme included Tschaikowsky's "Marche Solennelle," Mendelssohn's "Fingal's Cave" Overture, and movements from Cowen's suite "The language of flowers."

BRITON FERRY.—The choir of Bethel Chapel gave its annual concert on the 5th ult., when Handel's "Jephtha" was performed. The choral singing was warmly appreciated, and a marked improvement in the tone, precision, and *esprit* of the choristers was noticeable. Mr. Hulley's band did excellent service. The solo vocalists were Madame Mullen, Miss Bessie Evans, Mr. Beaumont, and Mr. Montague Borwell. Miss Jessie Davies Neath presided at the pianoforte and Mr. Samuel Jones conducted with ability.

CHESTERFIELD.—On the 3rd ult. the Harmonic Society gave a miscellaneous concert at the Stephenson Memorial Hall, the interest being centred in an interesting selection of part-songs, excellently sung by the choir. These were "Soldier, rest" (Oliver King), "Fire, fire, my heart" (Morley), "Night Watch" (Brahms), and a new madrigal by Sir John Stainer, "Room for Flora's Queen." The soloists were Madame Dews and Mr. G. W. Riley (vocalists) and Miss Minnie Theobald (violincellist).

CIRENCESTER.—The Choral Society performed "The Messiah," in the Corn Hall, on the 19th ult. The choir was augmented by members of the Gloucester Festival Class, and the orchestra was led by Mr. E. G. Woodward, Mr. A. B. Barnes being at the organ. The solo vocalists were Miss Agnes Nicholls, Miss Florence Rutter, Mr. C. Eynon Morgan, and Mr. Harry Miller, and Mr. A. H. Gibbons conducted.

CUPAR, FIFE (N.B.).—The Choral Union gave a successful performance of Handel's "Belshazzar" in the Corn Exchange, on March 23. The fine choruses which abound in this work, especially "See, from his post Euphrates flies," "Ye tutelar gods," and "Tell it out among the heathen," were excellently sung, the choir displaying vigour, confidence, and prompt attack, and Mr. W. H. Cole's orchestra accompanied sympathetically. The soloists were Miss Marguerite Simpson, Miss Riddell Henderson, Mr. Peter Kerr, and Dr. Sneddon. Misses Hodgson and Storrar presided at the pianoforte and Mr. Sydney Crookes at the organ, the whole performance being admirably conducted by Mr. G. H. Crookes.

GRIMSBY.—On the 3rd ult. and on the following Sunday afternoon the Choral Society sang Sterndale Bennett's beautiful cantata "The Woman of Samaria," in the Parish Church. Mr. Leonard C. Carter presided at the organ, which was supplemented by Miss S. E. Bennett at the pianoforte. The solo vocalists were Miss Wright, Miss Reed, Mr. Ernest Benton, and Mr. E. Anderson, who were all fully efficient, and the quartet, "God is a Spirit," was well sung by Master Brackenbury, Mr. E. Benton, Mr. J. F. Carter, and Mr. E. Anderson. The choir gave an admirable rendering of the choruses. Altogether the performance reflected the highest credit on Mr. Forbes Carter, who conducted.

HAMILTON (N.B.).—The Hamilton Select Choir gave a capital rendering of Coleridge-Taylor's "Hiawatha's Wedding-Feast," in the Town Hall, on the 2nd ult. The choir, which numbered upwards of thirty-five members, had the assistance of a small string orchestra in the accompaniments. Mr. T. H. Brearley sang the tenor solo excellently. The second part of the programme consisted of songs and part-songs, including Smart's "Serenade," "Row, gently row" (one of Cowen's "Songs of the River"), and Barnby's "Sing a joyous roundelay." Mr. J. W. J. Mackie was an efficient accompanist and Mr. F. Pugh conducted with care and skill.

KENDAL.—On March 29 the Choral Society gave a very fine performance of Elgar's "King Olaf," in St. George's Hall. The magnificent orchestration was given

with a full band, under the capable leadership of Mr. J. W. Collinson of the Hallé orchestra. The principals were Miss Ethel Hubi-Newcombe, Mr. Henry Beaumont, and Mr. Edmund Telfer, who all gave great satisfaction. The choruses were given with marked intelligence, brightness, and accuracy; indeed, both the choir and orchestra fairly revelled in their work, and gave a performance that reflected the greatest credit on the training of their conductor, Mr. J. Smallwood Winder. A short miscellaneous second part consisted of songs by the principals, a fine rendering by the orchestra of Elgar's popular patriotic "Imperial March" and Mendelssohn's "Hear my Prayer."

KIRKCALDY.—On March 28 the Musical Society performed successfully "Hiawatha's Wedding-Feast" and Mendelssohn's "Hymn of Praise," at the Corn Exchange. Miss Alice Esty and Mr. W. H. Brearley were the solo vocalists and Dr. Allum conducted.

LEICESTER.—A most successful performance of Coleridge-Taylor's "Hiawatha's Wedding-Feast" was given (for the first time in Leicester) by the Amateur Vocal Society, in the Temperance Hall, on March 27. The hall was crowded and great enthusiasm was aroused by the stirring and delightful music of the young West African composer. The second part, which was miscellaneous, completed a most enjoyable programme. Mr. H. B. Ellis conducted.

NEWBURY.—On the 18th ult. the Choral Society performed Dvorák's "Spectre's Bride" and Elgar's "Banner of St. George" in the Town Hall. The choruses were sung throughout with spirit and vigour, and the orchestra, led by Herr L. Röver, was fully efficient. The solo parts in the "Spectre's Bride" were excellently sung by Miss Ethel Beetlestone, Mr. Avalon Collard, and Mr. Arthur Stingwell, and Mr. J. S. Liddle conducted with great care and skill.

OLDHAM.—The students' concert at the Oldham College of Music took place on the 11th ult., when Mr. Edmondstone Duncan's Quintet (Op. 38) was given here for the first time and met with great success. The performers were Miss Edith M. Cowper, a highly promising student, who played the pianoforte, and Messrs. Chesters, Donellan, Hilton, and Smith, who respectively interpreted the parts for flute, clarinet, horn, and bassoon. Some excellent singing was contributed by Mr. W. M. Nield, and special mention may be made of the violin playing of Mr. J. Churchill and the pianoforte playing of Miss Ogden.

PEEBLES (N.B.).—The annual concert of the Choral Society took place in the Chambers Institution Hall, on March 21, when Coleridge-Taylor's "Hiawatha's Wedding-Feast" and a miscellaneous selection was performed. The solo vocalists were Miss Violet Burrows and Mr. J. A. Y. Stronach, the latter giving the tenor song in the cantata with excellent effect. The chorus sang very creditably and the accompaniments were well played by Mr. Dambmann's orchestra. Miss Mary Thornburn assisted at the pianoforte, Mr. W. J. Clapperton at the organ, and Mr. James J. Finlay was an able conductor.

PONTEFRACT.—The third season of the Choral and Orchestral Society was brought to a close on March 22, the chief piece in the programme being Coleridge-Taylor's "Hiawatha's Wedding-Feast." The soloist was Mr. Charles Saunders, who gave a finished performance of the tenor solo. The chorus parts were rendered with a remarkable degree of expression and execution, showing that the conductor, Mr. R. B. Walker, had bestowed unusual pains at rehearsal.

SANDYFORD.—A very good performance of Handel's "Acis and Galatea" and Schubert's "Song of Miriam" was given by the Clydebank and District Choral Union on the 10th ult. The soloists were Miss Marguerite Simpson, Mr. Tom Child, and Mr. Charles Tree, all of whom gave a very finished rendering of their parts. Mr. Horace Fellowes led the orchestra and Miss Carswell and Mrs. Mollison were at the pianoforte and harmonium respectively. Mr. W. J. Clapperton was conductor.

SOUTHPORT.—The third concert of the Amateur Orchestral Society was given in the Cambridge Hall, on the 5th ult., when the programme included Harvest Dance from Edward

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German's suite "The Seasons," Hamish MacCunn's orchestral ballad "The Ship o' the Fiend," Schubert's "Unfinished" Symphony, Elgar's "Imperial" March, and a Septet for pianoforte, strings, and trumpet by Saint-Saëns. Miss Ada Crossley was the vocalist. During the season the Society has given three Subscription concerts and the programmes have included, besides the above works, compositions by Beethoven, Schubert, Gounod, Ambroise Thomas, and others. A very creditable standard of excellence has been attained, due to the admirable training of the conductor, Mr. R. H. Aldridge, and the concerts have been so successful that they will be resumed in November.

TUNBRIDGE WELLS.—On the 2nd ult. the Vocal Association gave its thirtieth annual concert in the Great Hall, when an excellent rendering of Mendelssohn's "Elijah" was given. The orchestra (augmented from London and from the Royal Engineers) and chorus numbered over two hundred performers. The soloists were Miss Maggie Purvis, Miss Lucie Johnstone, Mr. Cunningham, and Mr. Douglas Powell, assisted in the double quartet by Miss Webster, Miss Villeneuve Smith, Mr. C. Hubble, and Mr. G. Gladman. The choruses throughout were well sung, the attack being excellent and the balance of tone good. A word of praise is also due to the orchestra, led by Mr. W. A. Easton. The concert was ably conducted by Mr. W. W. Starmer.

WANSTEAD.—A concert of sacred music was given by the Choir of Christ Church, in Drummond Room, on March 29, when Barnby's cantata "Rebekah" and Mendelssohn's 42nd Psalm were the chief features of the programme. These works were very creditably performed by the choir and orchestra without any extraneous help, except that given by the soprano vocalists, Miss Scott and Mrs. R. B. Johnson, the other soloists being the Rev. G. B. Doughty and Mr. A. H. Smith. The concert was ably conducted by Mr. H. Vincent Read, organist and choir-master of the church.

WIGAN.—The Wigan and District Choral Society gave its second oratorio performance this season on the 3rd ult. in the Parish Church, when Gounod's "Redemption," a work not previously heard in this town, was performed. The soprano solos were undertaken by Sydney Leigh and Herbert Jones, two of the choristers of the Parish Church. Madame Alice Bertenshaw was the contralto. Mr. Joseph Owen, the baritone soloist of the Parish Church, sang the music allotted to our Lord, and the two Narrators were Mr. H. H. Sowerbutts and Mr. A. S. Kinnell. The music for the celestial choir was sung by the Parish Church choir. The attack and general ensemble of the chorus showed great improvement and they sang with careful attention to nuance. Dr. Arthur Ely, of Hammersmith Parish Church, was the organist, and filled in the orchestral wood-wind and brass parts with great skill. The performance was conducted by Mr. Edward C. Bairstow, the Society's conductor, and organist and choirmaster of the Parish Church.

ANSWERS TO CORRESPONDENTS.

A. C.—You would probably derive much help from Mr. Franklin Taylor's "Primer of Pianoforte Playing" (Macmillan). Have you worked at Plaidy's exercises? Facility in reading can only be obtained by constant practice, with much variety in keys and rhythms. Try Kunz's "200 Canons" (for pianoforte). You would find even an elementary knowledge of harmony most useful in this respect. But, notwithstanding your nomadic existence, you should seek the help of an experienced teacher who, by becoming practically acquainted with your difficulties, would be able to help you along your pathway.

W. F.—The mere figures make no difference in the rhythm. The super-punctilious examiner would probably say that the composer ought to have prefixed the time-signature 9-8, and to have made the notes in the left hand part to agree therewith; but Schubert, the unexamined, thought otherwise, rightly or wrongly, or probably he did not the least bit care, so long as his music was played as he wanted it to be played. (Schubert's Impromptu in E flat, Op. 90, No. 2.)

L. F. N.—(1) The title of the book is: "A Descriptive Catalogue of the Musical Instruments recently exhibited at the Royal Military Exhibition, London, 1890. Issued under the orders of Colonel Shaw-Hellier, Commandant Royal Military School of Music, and compiled by Captain C. R. Day, Oxfordshire Light Infantry." It is published by Messrs. Eyre and Spottiswoode. (2) The Wind Instrument Society gave several concerts, but it no longer exists. Mr. G. A. Clinton, the clarinet player, has since carried on similar concerts at Queen's (Small) Hall on his own account.

FORMA.—(1) You are quite right. The form of the Finale of Mozart's Symphony in E flat is "somewhat free." But we prefer to use the less technical language of the late Sir George Macfarren, who said of this movement: "There is as much genuine wit [in it] as in the sallies of Falstaff, or the sarcasms of Hamlet. The subject is a piece of infinite pleasantry . . . and that which enters with a smile goes out with a bound," and so on. (2) Otto Jahn's "Life of Mozart" gives full particulars of Mozart's symphonies. An English translation is issued by Messrs. Novello.

"A WOULD-BE DRUMMER."—There is really no just cause or impediment, aesthetical or physical, why a lady should not play the drums. How long it might take her to learn to manipulate the sticks, &c., would all depend upon the musical capacities of the "would-be drummer." There is a comprehensive tutor for the drums by G. Kastner, entitled "Méthode complète et raisonnée de Timbales" (Paris: Brandus), and one by Herr J. A. Kapfey, published by Messrs. Boosey; but you would probably find it advantageous to take some lessons from a competent performer.

B. G. T.—By all means stick to your business, especially as your "future prospects are good," which satisfactory condition of affairs would probably be very different if you "went into the profession." Why not qualify for an organ appointment? This would probably open up a field of work which would be very pleasant to you and at the same time find scope for your abilities in connection therewith.

ORPHEUS.—It is difficult to arrange for an ideal balance of parts in a choir of twenty voices. The outside parts should, as a rule, be slightly stronger than the inner parts. Therefore, assuming that all the singers possess average power, a choir of twenty-two voices would be arranged thus: 6, 5, 5, 6. With only twenty voices, it would be better to equalise the number of singers to each part.

R.—Unfortunately for plagiaristic purposes the phrase you send (the last two bars of Bach's Fugue in E major, No. 9 of the second book of the "48") is not identical with the form of the concluding phrase of "Rule, Britannia," in its original form. Your "family likeness" is therefore negatived.

J. B. F.—Pianoforte tuning and repairing are of such a practical nature that you had better enter some good factory and go through a regular course of preparation and equipment for the business.

C. F. S.—The edition of "The Messiah" to which you refer ("Rejoice, greatly," in 12-8 time, &c.) is well known. See W. S. Rockstro's "Life of Handel" (Macmillan), pp. 343-363.

H. E. B.—Apply to the Registrar, London University, Burlington Gardens, W., who will furnish you with all the necessary particulars.

J. D.—The pianoforte music of Niedermeyer may be obtained from Messrs. Novello.

MISS LILLIAN PROCTER

(CONTRALTO)

Address, 36, Whitby Road, Fallowfield, Manchester.

"Miss L. Procter, contralto, whose voice was only heard once in a quartet in 'The Lay of the Bell' (Romberg), gave the first song in Part 2. This lady was well received, and she drew the first encore of the evening with her 'Sunshine and Rain.' Her delightful and well modulated contralto was heard later in Tosti's 'Good-Bye,' for which she again received most hearty applause."—*Northern Guardian*.

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THE MUSICAL TIMES.

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SPECIAL NOTICE.

To ensure insertion in proper position Advertisements for the next issue should reach the Office **NOT LATER THAN THE TWENTIETH of the Month.**

LADY CONTRALTO REQUIRED, St. James's, Westmoreland Street, W. (Rev. H. R. Haweis.) Two services Sunday, one rehearsal weekly. Salary, £20. Good reader and efficient chorister. Apply, by letter, to W. de M. Sergison, Choirmaster, 20, Ovington Gardens, S.W.

CARLISLE CATHEDRAL.—TENOR SINGER and **LAY CLERK WANTED**. Salary, £80 per annum. Must not be over thirty years of age. For particulars and terms of engagements, apply to S. G. Saul, Esq., Chapter Clerk, Carlisle, to whom testimonials of character and musical efficiency must be sent.

TENOR (good voice and reader) **REQUIRED**, for St. James's, Westmoreland Street, W. (Rev. H. R. Haweis.) Opportunity for young singer requiring good training. £12. Two Sunday services, one rehearsal. Apply, W. de M. Sergison, Choirmaster, 20, Ovington Gardens, S.W.

TENOR WANTED. A good reader essential. Salary, £15. Apply, C. S. Knight, Holy Trinity Church, Knightsbridge, S.W.

SOUTHWELL MINSTER.—LAY CLERKSHIP VACANT.—BASS (not Baritone). Must have Communicant's testimonial up to date. Stipend, £60. Apply to R. W. Liddle, Esq., Vicar's Court, Southwell.

GRESHAM MUSIC LECTURES

By Sir FREDERICK BRIDGE.

MAY 15.—Ayres and Dialogues (The Gresham College).

MAY 16.—Orchestral Studies:

" 17.—(III.) The Clarinet.

MAY 17.—Handel's Opera Oratorios.

The last three Lectures in the City of London School, at 6 p.m.

ORGAN RECITALS.—St. James's, Westmoreland Street, W.—Mr. W. de M. SERGISON, Organist and Choirmaster. RECITALS on 1st Sunday in month, after 7 p.m., evening.

May 6. Mendelssohn Night.

June 3. Selection.

July 1. Wagner Night.

MR. HENRY SUNMAN

(BASS)

Licentiate (Artist) of the Royal Academy of Music, of the Gloucester and Cheltenham Festivals, &c.

"**ST. PAUL**" AT WORCESTER.—"Mr. Henry Sunman was equally successful in the bass music, for which his full rich voice was peculiarly suited. The air, 'Consume them all,' was given with splendid vigour, and 'Oh God, have mercy,' with perfect feeling. The duet between the tenor and bass, 'Now we are ambassadors,' was one of the best appreciated numbers of the oratorio."—*The Worcester Advertiser*, January 20, 1900.

"**KING OLAF**" (ELGAR) AT GLOUCESTER.—"Mr. Sunman's resonant tones, virile declamation, and clear enunciation invested the recitatives allotted to the bass soloist with character, dignity, and convincing power."—*Glocester Journal*, January 27, 1900.

"**ANDROMEDA**" (C. H. LLOYD) AT GUILDFORD.—"The Recitative by the Priest, 'Seek we the temple,' was rendered by Mr. Henry Sunman, the bass soloist, in a superb manner. . . . Mr. Sunman thrilled all with his rendering of the lines commencing 'O dark, O piteous fate!' and 'The lot has fallen!'"—*Surrey Advertiser*, February 10, 1900.

"**ST. PAUL**" AT DEAL.—"Mr. Henry Sunman is always welcome at any concert in Deal, and there seems no likelihood of his reception being a less cordial one than when he first came to our town. . . . His fine voice was most impressively and effectively used in all his items."—*Deal Mercury*, February 21, 1900.

"**ANCIENT MARINER**" AT DUDLEY.—"Mr. Sunman scored an equal success in the recitative and air 'And now this spell was snapt.' Mr. Sunman is the lucky possessor of a perfectly pure baritone voice, and the Vocal Union made an excellent selection in engaging him."—*Dudley Herald*, February 24, 1900.

"**CREATION**" AT ABINGDON.—"Mr. H. Sunman, an old favourite with Abingdon audiences, sang the *Raphael* airs with that forcible expression essential to a due presentation of 'Rolling in foaming billows' and 'Now heaven in fullest glory,' in both of which he had a cordial reception, as also in some of the fanciful recitatives, such as 'And God made the firmament,' &c."—*Abingdon Herald*, March 10, 1900.

"**THE MESSIAH**" AT OXFORD.—"Mr. Sunman's careful phrasing was especially notable in some of the most difficult numbers, the most effective being the well-known 'Why do the nations' and 'The trumpet shall sound?'"—*Oxford Times*, March 17, 1900.

TOWN HALL, BIRMINGHAM.—"Mr. Henry Sunman, who contributed patriotic ballads in his fine, telling baritone, proved himself again the perfect artist he always is. His renderings were all in excellent taste, and his phrasing and vocalisation almost beyond criticism."—*Birmingham Daily Post*, March 17, 1900.

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"Last night, in the Kinnaid Hall, Dundee, the first performances were given of 'Connla,' a dramatic Cantata by John More Smieton, and 'Missa Solennis,' by David Stephen. As both musicians are well known in local musical circles a large audience turned out, and the works, which were conducted by their respective Composers, were received with great enthusiasm. The Scottish Orchestra played the accompaniments, and the soloists were Madame Ella Russell, Miss Bessie Borthwick, Mr. Gwilym Richards, and Mr. Andrew Black. Mr. Smieton . . . has risen to the occasion, and in 'Connla' we have eminently singable choruses, first-rate solo work, and clever and picturesque orchestration."—*Glasgow Herald*, Feb. 8, 1900.

"The dramatic cantata, 'Connla,' occupied the second half of the programme, and was also listened to with much interest. Mr. Smieton, indeed, all through shows that, as a composer, he possesses the precious gift of melody, a quality which, in a poetic work of this kind, is primarily requisite. Madame Russell thrilled the audience by the passionate feeling she threw into the invocation to Connla. She was enthusiastically applauded for this effort; and her singing of the love music was also one of the features of the performance. Mr. Black gave a spirited rendering of the Drinking Song, which was greatly appreciated. Mr. Richards made a favourable impression in the rôle of Connla. The Dundee Choral Union again approved themselves a capital body of vocalists, and the orchestra, led by Mr. Sons, acquitted themselves well."—*Scotsman*, Feb. 8, 1900.

"The second portion of the concert was occupied by the performance of Mr. Smieton's *Cantata 'Connla'*. The Composer has made his music thoroughly Celtic in style, as beffited the theme, and has emphasised its nationality by methods of orchestration entirely in keeping with the national spirit. Such numbers as the fine tenor solo, 'Fair is thy form,' and the beautiful duet for soprano and tenor, 'Thine is my heart,' are compositions that would grace any Cantata, and last night were rendered by the soloists in exquisite style. At the conclusion of the concert the Composer received his richly deserved meed of applause."—*Dundee Advertiser*, Feb. 8, 1900.

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OBSERVER.

Mr. Pitt's Ballade will assuredly enhance his reputation. It is an earnest, deeply felt piece, the polyphonic texture of which shows a mastery of modern methods and an instinct for colour that promise great things. Mr. Pitt has long been recognised as a "coming man." We think it time to class him among those who have "arrived."

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THE WORLD.

Mr. Percy Pitt's Ballade is a passionate and poetical utterance which makes one think still more highly of him. He is a past-master of harmony, and his skill in orchestration is quite out of the common; and both these qualities appear in this Ballade, together with a vein of poignant melody and a dramatic sense which had not hitherto been in evidence.

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Mr. Percy Pitt's Ballade, on the other hand, strikes a full-blooded note from the first. It is subjective music and not descriptive, and it has the natural logical cohesion of form, although the violin part is also in the nature of a rhapsody. Its climaxes are well worked up, and there are many exceedingly clever touches in the scoring and in the harmony. The violin part is effective and often quite poetic.

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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—*e.g.*, Copyright and Licensing, Madrigal, Mass., Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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OBSERVER.

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AND

FRANK J. SAWYER, MUS.D., OXON.

(Professor of Sight Singing, Royal College of Music).

This book is the outcome of a request made to Sir Frederick Bridge by the Council of the Royal College of Music—he being the Professor responsible for the teaching of Harmony and Counterpoint in that Institution—that he should prepare a manual of harmony for use in the College. Sir Frederick subsequently enlisted the aid of his pupil and former assistant at Westminster Abbey, Dr. F. J. Sawyer, in the preparation of the work, and the result is a somewhat unusual occurrence in a treatise on harmony, a joint-authorship production.

The authors have so planned their manual as to furnish students with a course of practical instruction. Moreover, and happily for the pupil, their theoretic deductions are free from all philosophical or acoustical arguments.

The book has the further advantage of advancing no new theory, as it is based on existing systems. What could be better than building on the corner-stones of Goss and Macfarren?

Sir Frederick Bridge and his coadjutor, Dr. Sawyer, hold the commendably wise belief that "the teaching of harmony should not be a purely mechanical and mathematical process." Alas! that it should so often degenerate into a matter of mere "dry bones." Therefore, they have aimed at obtaining higher and more artistic results—viz., the "creation" of harmony by the student—in fact, thorough art, not merely thorough-bass.

One special feature towards the attainment of this end is that from the very outset of his study-course the pupil has to consider the formation of his bass. Who will deny the importance of this feature in the thorough equipment of the student of harmony?

Another advantage of this "Course of Harmony" is that it may be divided into five grades in accordance with the classes at the Royal College of Music—that is to say, the first grade (Chapters 1 to 8) extends to the dominant seventh chord; the second covers the study of the inversions of the dominant seventh, the dominant ninth, suspensions, harmonising unfigured basses, and so on.

Later on will be found some useful hints on "harmonising for string quartet"; chapters on three-part and five-part writing; and, as an appendix, "Hints on the training of the ear and the eye in Harmony"—a matter of supreme importance.

So much for the comprehensiveness (which admits of no disputatio) of this handy little volume of some 200 pages. In conclusion, it is hardly necessary to say that the reputation of the joint-authors stands so high as to command respect and confidence in a branch of the teaching-art of music which they have made specially their own, and of which its full fruition is to be found in this thoughtful "Course of Harmony."

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MUSIC BY
ALFRED R. GAUL.

"The Elfin Hill" is founded on one of Hans Andersen's charming stories, and the libretto has been written in dainty and graceful language by Miss Baldwin. The operetta opens with a short overture describing moonlight on the Dovrefjeld Mountains, and Mr. Gaul has been particularly happy in infusing the Norse spirit into that portion of his music which deals with goblin life in Norway. When the goblins become visitors in fairland, the character of the music changes; lightness is its predominant feature, perhaps the choicest fragment being a fairy dance. This latter, together with a very characteristic dance of elves and a shadow dance, were beautifully executed."—*Birmingham Gazette*.

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Words, Seven Shillings and Sixpence per hundred.

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VARIATIONS

ON AN ORIGINAL THEME

FOR
ORCHESTRA

COMPOSED BY
EDWARD ELGAR.
(Op. 36.)

FULL SCORE (just published), 25s.

String Parts, 10s. Wind Parts, 22s.

Arranged for Pianoforte Solo by the COMPOSER.

Price Three Shillings and Sixpence.

THE TIMES.

It is exceedingly clever, often charming, and always original, and excellently worked out. The composer was warmly applauded at its close.

DAILY TELEGRAPH.

Well wrought and ingenious are all these variations, exhibiting in a very high degree Mr. Elgar's fertility of resource and the ample freedom of his method. As those who had previous experience of their author expected, the variations are quite modern in style and texture. . . . will certainly add to the composer's reputation.

DAILY NEWS.

The sections entitled "Nimrod" and "Dorabella" were much applauded, and also the last movement, which has now been revised, although the alterations do not appear to be very great.

MORNING POST.

The variations are all remarkably clever, and some of them are distinctly humorous. The orchestral treatment is throughout ingenious. Mr. Elgar was called on to the platform at the conclusion of his interesting work, and loudly applauded. . . . The matter since added at the conclusion of the last variation was heard to-night for the first time, and was a great improvement, imparting increased brilliancy and importance to the work.

DAILY CHRONICLE.

Mr. Edward Elgar conducted his admirably written "Variations on an Original Theme," produced at a Richter concert in London in the summer. The work was then warmly approved, and its merits are increasingly conspicuous on a second hearing. The variations that were special favourites this evening were the ninth and tenth. Upon the brilliant *Finale*, with its bold march, Mr. Elgar was also highly complimented.

DAILY GRAPHIC.

Mr. Elgar's new work scored a genuine success. It exhibits most happily his great inventive power and his striking ability in handling his orchestra. He has here produced a series of miniatures, drawn and coloured with the utmost cleverness and originality. Some are tender, some are graceful, and some are humorous, but all reveal the touch of a master. . . . The variations are brimful of character and humour. Since the first performance the composer has rewritten the *coda*, and given it greater importance, much to the advantage of the work as a whole. The performance was a fine one, and confirmed one in the belief that this is not only Mr. Elgar's masterpiece, but one of the most brilliant orchestral compositions that have been produced in the British school, or in any school for that matter, for many years past.

ECHO.

They are of commanding merit, of comprehensive charm, and well deserve to take a permanent position in our repertory of orchestral music.

GLOBE.

The variations are always interesting, well-contrasted, and scored with a real sense of tone-colour, and some of them are quite beautiful by themselves, apart from all considerations of form and structure.

GUARDIAN.

Mr. Elgar may therefore be very warmly congratulated on the unqualified success of his work, which was given the high compliment of receiving its first interpretation from Dr. Richter and his famous band. . . . The variations are extremely well contrasted, and the orchestration, though masterly and effective throughout, is always treated by the composer as a means to an end, and not as an end in itself. . . . The whole work will add greatly to Mr. Elgar's already high reputation, and it is to be hoped that an opportunity will soon be given of hearing it again. . . . All the favourable impressions produced at the first performance were amply confirmed on this occasion, and it would not, in our judgment, be an exaggeration to say that Mr. Elgar is the most eminent master of orchestral effect which our country has produced, with the possible exception of Sir Arthur Sullivan.

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2. THE DEATH OF MINNEHAHA.
3. HIAWATHA'S DEPARTURE.

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THE TIMES.

Mr. Coleridge-Taylor's claims to be heard are based on other merits than these—on his directness of emotional utterance and on his originality of melodic design, although he never suggests that he is seeking for originality. His melodies have the rare quality of distinction, and his handling of short phrases is as characteristic as it is fresh. Altogether a very great success was scored, and the composer was called again and again to the platform, both after the second section and at the end of all.

DAILY TELEGRAPH.

These "Scenes from Hiawatha" are a creation of high importance, bound to exercise large influence upon English music. . . . The composer, who conducted, and his music had the heartiest possible reception. There could be no doubt as to this, for it is seldom that a musical audience becomes so wildly enthusiastic as was that of last night.

STANDARD.

Only those who were present last night at the Albert Hall, when he conducted "Scenes from the Song of Hiawatha," can realise how great and rare is the talent that has come amongst us. . . . Nothing more exquisitely pathetic can be imagined than the strains which accompany the death scene, and the husband's lament is instinct with manly grief, resigned dignity, and fortitude. It is music that goes to the heart, and lingers in the memory, and presses home the poet's saying, "our sweetest songs are those which tell of saddest pain."

DAILY MAIL.

All that can be taught in the way of technique he has learnt well. And this knowledge, combined with the gifts, priceless because impossible of acquirement, of spontaneity, genuine feeling, rhythmical command, and the power to express original thoughts in his own way, make him a force. We do not think we exaggerate at all in using the phrase "epoch-making" in the English musical Renaissance in connection with "Hiawatha."

MORNING LEADER.

Genius is a strong word—it should be the last in the critic's vocabulary. It is like a banknote—worthless unless it represents wealth. . . . The word cannot be recalled; the banknote cannot be stopped without damaging the critic's credit. I paid it away in my brief chronicle of Thursday night's performance, for of one thing I was sure at least—Mr. Coleridge-Taylor is a genius. . . . Mr. Coleridge-Taylor has individuality—individuality and freshness and spontaneity of feeling, and individuality of technique, of harmony, of melody, of orchestration.

MORNING POST.

The success thus achieved by Mr. Coleridge-Taylor will assuredly not be grudged by anyone, for the young West African composer is endowed with real talent and distinct individuality. . . . The last section, "Hiawatha's Departure," is on a par of interest with the rest of the work. It contains a bright solo for soprano, telling how Spring had come as fresh as the season it celebrates, also an expressive song for baritone, "Beautiful is the Sun." The instrumentation of the entire work is excellent and replete with picturesque devices.

DAILY CHRONICLE.

"Hiawatha's Departure" is in every way worthy of association with the joyous "Wedding-Feast" and the deeply pathetic "Minnehaha," and this effective rounding-off of the trilogy undoubtedly gives the young composer a very firm position among the creative musicians of his day.

PALL MALL GAZETTE.

There is no pretence, no shamming, no mere imitation of a supposed national style; but it has the fragrance, on the contrary, of a peculiar nationality, one, we will say, of confirmed rhythmical habit, of artless melodies, of poignant if simple emotionalism, while to all of these qualities Mr. Taylor has added a finely trained technical gift, a noble inspiration in harmony.

THE GLOBE.

His flow of melody is unfailing, and the brilliancy of his orchestration and the fertility of his imagination are quite astonishing. Not less surprising is his originality; from first to last every page of the score is stamped with the composer's individuality. This is, perhaps, one of the most satisfactory features of his talent, but quite as striking is his power of producing big effects by comparatively simple means. The lament for Minnehaha in Part 2 is an admirable example of pathos obtained by the most straightforward devices, and equally fine is the movement "quasi una Marcia Funebre" later in the same section, in which the sustained power of the choral and orchestral writing is extraordinary. . . . The young composer fully deserved the ovation which he received.

GUARDIAN.

Through every page of "Hiawatha" Mr. Coleridge-Taylor proclaims his kinship with the great composers of the past by the simple directness of his melodies and by his strict economy of thematic material; moreover, the frequent recurrence of short rhythmic figures and phrases has an almost Homeric effect, and combines with other causes to make the music an ideally complete illustration of Longfellow's epic.

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